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Language through Literature I

A BOOK OF LITERATURE
FOR LANGUAGE LEARNING

Maheshwar Shivappaiah Math

B.A II

Jangambadi Math

Varanasi

CENTRAL INSTITUTE OF ENGLISH
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Preface

A BOOK OF LITERATURE FOR LANGUAGE LEARNING was taken up as an Institute project. Shri W. W. S. Bhaskar was the first Research Fellow who worked on this project under my guidance. He collected various extracts from English prose and we discussed them with a view to including them in a book of selections. We soon found that it would be desirable to grade them in order of their difficulty level. I had known a few difficulty level schedules in use in some of the African universities and thought that a similar schedule could be constructed for our purpose. Shri Bhaskar and myself set to work on a schedule for ascertaining the level of language difficulty and we also consulted a few of our colleagues on some of the points arising out of this schedule. After finalizing this, we turned our attention to the difficulty level of the subject matter in the selections. An American Cultural Check List gave us the idea of having a similar check list for Indian Culture. We devised one for this purpose and took into account the fact that the difficulty level of the thought content in a selection has also to be considered before we could pronounce finally on the difficulty level of a passage. The grading in this book is based on all these considerations. The schedules themselves have been incorporated in a TEACHERS' MANUAL that has been planned for this book of selections.

Shri Bhaskar was selected by this Institute to hold a post of Junior Assistant Professor. The project had to be entrusted to another Research Fellow, Shri Ashok Kumar. Shri Bhaskar has done the major part of the work, collecting material for the linguistic exercises for each passage, preparing the glossary indicating the

pronunciation of words and giving their meanings within a vocabulary of 3000 words and also the exercises in the form of tests to be set at tutorials on different aspects of language learning throughout the year. These have been incorporated in the Teachers' Manual. Shri Bhaskar also wrote the detailed exercises on the passages and the notes on the new methods of teaching English in first-year college. In two or three notes, he illustrates the procedural steps to be adopted by teachers with reference to two or three specimen lessons.

As it was necessary to expedite the work, Shri Yadurajan was requested to write the linguistic exercises on ten poems. We together selected the ten poems to be included in this book.

Shri Ashok Kumar worked on the cultural and thought content difficulty level of all the passages and wrote out the linguistic exercises for each passage. Shri Bhaskar, Shri Yadurajan and Shri Ashok Kumar revised the typescript containing all the material.

We are grateful to Dr B. M. Lott for his valuable suggestions made when the work was in process and to Mr J. B. Harrison for having gone through the exercises carefully and made the necessary corrections.

It is pleasing to find that the CIE idea of teaching literary selections for language learning is finding increasing acceptance in university circles in India.

The linguistic analysis and mastery of a passage is more valuable at the first-year college stage than any aesthetic consideration or biographical and psychological speculation about the writer. A knowledge of the various groups to which words belong and the relative significance of these groups of words from the point of view of second language learning, a clear idea of the phrases and clauses in a sentence, a close and

detailed comprehension of idiomatic and figurative language—all these are far more useful at this stage than any abstract or metaphysical speculation, a critical framework for which first-year college students have not been trained. Insistence on this kind of teaching at the first-year college stage in English is bound to lead to rote-learning. It will load the memory rather than sharpen the intellect and awaken sensibility. Imaginative comprehension always follows logical comprehension in our notes and exercises. The student has to grasp the plain prose meaning of a passage before he is able to appreciate it imaginatively. Even then, imaginative comprehension has been restricted in these notes and exercises to a full understanding of the text itself with regard to plot, character, setting, argument and the use of language. A very clear line has been drawn between imaginative comprehension and critical exposition or evaluation.

It is essential that the student knows how to pronounce the words that he learns in the course of his study. A glossary has therefore been included at the end, giving the pronunciation of words in phonetic script. The International Phonetic Alphabet (IPA) is fairly simple. A key has been included in order to introduce the Alphabet to the students. This can be mastered by them in an hour if they read it carefully. The best way to develop familiarity with the Alphabet is to look up in the glossary words that the student already knows how to pronounce. He will then easily develop an awareness of the phonetic values of these symbols.

The linguistic exercises on each passage have been included in the Pupils' Book itself. This will enable the teacher to take up work on these exercises in the class without any waste of time, if each student has a copy

of the book. Exercises on logical and imaginative comprehension and guided composition have been included in the Teachers' Manual. These exercises are brief and to the point and can be written on the blackboard by the teacher for the benefit of students during each tutorial period. We have included exercises in spelling and punctuation too. Students face great pitfalls in spelling and punctuation and they need some practice in this field. Our exercises have been based on typical errors collected from scripts written at first-year college examinations and also on some analytical surveys of typical patterns of English spelling.

The passages in this book of literature have been taken mainly from recent English prose including Indian writing in English. The only exception is the extract from Jane Austen's novel, *PRIDE AND PREJUDICE*. But for a few words, the extract from Jane Austen is surprisingly modern in its vocabulary and syntax. The extract is included here mainly to serve as a link with the past, not only of English literature, but also of our practice in preparing books of selections for first-year college students.

The conference on the teaching of English literature organized by the British Council at Cambridge in July, 1962 set forth the idea that the word 'literature' should be interpreted in a comprehensive manner so as to include excellent writing in all possible fields. To quote I. A. Richards—

Literature is only a name for doing a job well with the language by voice or by pen. . . . The most important sense of 'literature' for us is, that used in the 'literature of the subject' whether it be mathematics, chemistry, agriculture or whatever you like. I do hope this Conference will not dwindle into thinking only or chiefly about English

literature in any sort of separation from a steady advance—with the standards lively and alert from the start—into the effective, the efficient, use of general necessary, English.

Biography, the literature of travel and scientific writing can all be considered as literature provided the writer makes a careful and stimulating use of language. It is no use restricting the meaning of 'literature' to aesthetic writing as such for purposes of second language learning at the early stages.

We hope that this book as well as the Teachers' Manual which has been prepared to accompany it will find acceptance in our colleges for teaching English to first-year college students. The duration of the secondary, higher secondary and university courses varies from State to State. It is therefore possible that this book may be found useful for pre-university students in one State, first-year college students in another, and first year degree students in a third. This does not mean that the book has not been clearly planned. We assume that the student who has to study this book has mastered an essential English vocabulary of about 3000 words, such as are listed in the Nagpur list. It is also assumed that he is familiar with all the ordinary and frequently used structures of English. It is on this basis that an attempt has been made in this book to introduce him to an additional active vocabulary of 500 words and additional passive vocabulary of about 160 words. It has also been sought to give him more practice in the more important structures of English in the linguistic exercises. An attempt has also been made to introduce him to a number of phrasal verbs and idioms and to an imaginative use of language.

Ten poems have also been included in this book, because we thought that the practice now is to have a

Course Unit in language learning based on unseen passages and teaching material and another on language learning through one or two prescribed texts. The practice of having a Course Unit in English prose, English poetry and non-detailed text is going out of vogue. We therefore thought that the best thing would be to have a book of literature including some passages and a few poems. The poems have been graded only in an approximate manner and not with the help of the difficulty levels that have been applied to the prose passages. A separate glossary, and notes and exercises have been prepared for them and are included in the Pupils' book. These have been prepared by Shri K. S. Yadurajan.

V. K. GOKAK

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1 The Five Kinds of Workers

EARNEST F. ROW AND P. C. WREN

WORK is the one thing that is necessary to keep the world going, and without it we should all very quickly die.

Let us think for a moment about all the different kinds of work there are, and what they are for.

To begin with, many men work on the land. They are cultivators or gardeners or shepherds. They plough or dig and sow seeds, or else they look after cows and buffaloes, goats and sheep. They are all busy growing things, and without them there would be no wheat to make into flour; no hay to feed the horses on; no rice and dal; no *bajri* or *jawari*; no vegetables; no tea to drink; no milk and ghee; and no cotton for our clothes.

I kind. I have just said that they all grow things. It is true that we do not generally speak of farmers 'growing' animals, though we do speak of them growing wool. But the animals grow just as plants do, and they need the ground to live on; so we can say that all people who work on the land are growing things if we remember that they grow animals as well as vegetables.

Next there are many thousands of men who are also busy with the ground; only they spend their time not in growing things on it, but in digging things out of it. They are the miners, who dig out the coal and iron, and precious stones, gold, silver, tin, copper, lead, mica, and other minerals; and the quarrymen, who dig out stone for buildings and roads, and for laying a bed for railway lines. Others dig up clay.

to make into bricks, and another sort of clay to make into earthenware and china.

Most of the coal and iron mines are in Bihar, Bengal, the Central Provinces, Hyderabad and Mysore. . . . Both coal and iron are needed for hundreds of different purposes, and we could not get on at all without them. Most things are made by machinery nowadays, and machinery is chiefly made of iron and steel. And the coal is needed not only to make the iron into machines, but very often to drive them when they are made.

श्रुत This brings us to the third kind of workers—those who make things. I have put them third because, if you come to think of it, you will see that they cannot do their work till the other two sets of workers have done theirs. Things must either be grown or dug up before anything can be made out of them. You cannot make anything out of nothing, and everything that is made must be made, either of things that have been grown, such as wood and cotton and linen, or of things that have been dug up, such as iron and copper and tin. They may also be made from leather and wool, which come from animals. So workers of this third kind, those who make things, need the first two kinds to provide them with material before they can begin to work. *बस*

बस Now we come to yet a fourth kind of workers, who are just as useful and necessary as the other three. The things you want to eat or to wear or to use will not come to you by themselves, and it would be very awkward if you had to fetch them all. . . . Things have to be brought from the place where they are made or grown or dug up, to the place where they are wanted. So, a great many men are occupied in moving things: sailors and railwaymen and cart-drivers and motor-drivers, and so on. *बस*

That gives us, then, four very important kinds of

workers. We can call them, for short, the growers, the diggers, the makers, and the movers. ಬಿಡುಗಡೆ

There is still one more set of workers to talk about. Try and think of people you know who do not grow or dig or make or move things, and who are workers all the same. What about your teacher, and the doctor and dentist, and policemen and soldiers, lawyers and priests? What is their work?

These people—and no doubt there are many others you can think of—do not exactly make things for you, and yet you could not very well get on without them, because they do things for you that you could not do for yourself. Your teacher teaches you, the doctor cures you, the dentist looks after your teeth, the soldiers fight for you. They all do something for you that you want done and that you cannot do for yourself.

So that is a fifth kind of worker to add to the other four. It is not easy to choose a simple name to give them, but perhaps we might call them the helpers. ಇವರು
You see that they are different from the rest because ಇವರು they do not provide you with things that you need; but they give you the help that you need. Some people say that what they give you is their services, which is much the same thing as help.

You will find that every worker goes into one or other of those five sets, though it is not always easy to see just where to place him. What about shopkeepers, for instance? Which set shall we put them in? ಇವರು

Well, I think the best place to put them is among the movers. It is true that they do not move the things they sell very far. They hand them to you over the counter, though the things are brought to their shops by ships or trains or carts. But they are more like the movers than any of the others, because they finish off ಇವರು

ಬಿಡುಗಡೆ

the long journey that many of the things have made, by actually putting them into your hands.

Look round the room you are in and think of all the different kinds of workers that have been needed to make it what it is. First there are the walls. If they are made of brick, a digger had to dig up the clay; then a maker made the clay into bricks and another one built them up into a wall; and a mover had to move the bricks from the place where they were made to the place where the builder wanted them.

Think of all the other makers who made the furniture and the windows, pictures, and different utensils—carpenters and artists and iron-founders—and of all the engine-drivers and carriers and perhaps sailors too who helped to bring these things to your house. Then you will see how many different kinds of workers there are, all busy in helping to provide the things that people want.

Do not forget that last point, 'things that people want'. It is no good making things unless they are wanted. We say that 'the labourer is worthy of his hire',¹ which means that work deserves to be paid for. But it will only be paid for if it is work that is wanted by someone. It is no use for people to work hard at something that nobody wants and then complain that they get no money for it. A great deal of work is done, however, by people just for the love of it. But they do not get paid for their work unless it is something that other people want.

Now why are there so many different kinds of workers? Why does not every man make the things he wants for himself as a very great number of primitive people do in uncivilized countries? Surely it would be much simpler and save a great deal of trouble?

¹ Christ's words to his disciples when he sent them to spread the gospel.

Many hundreds of years ago that is just what everybody did. Each man built his own house and made what furniture he needed (which was very little in those far-off days), and grew all his own food, and his wife made all the clothes for the family (and they did not wear many clothes either).

But men very soon found that it was much better to divide the work among them, so that one built houses, and another made chairs and tables, and another grew corn, and so on. You can easily see that this was a better plan, because by always doing the same kind of work you can do it far more quickly and easily. Practice makes a man perfect. So nowadays all work is divided up as much as possible. Not so very long ago, before machinery was invented, even such a tiny thing as a pin was not made by one man, but by a dozen or more, each doing his particular bit of the work. One straightened out the wire, another cut it into lengths, another sharpened the point, another put the head on, and so forth.

This plan is called the division of labour.

2 Song

NIKO TINBERGEN

THE song of many birds seems beautiful to us. That is why it is called song, for it reminds us of human song. We do not know whether birds themselves consider their song beautiful, although we like to believe that they do. What birds feel we will never know, because they have no means of telling us. But we do know other things about bird song.

If we watch a male song-bird, such as a nightingale early in the morning in early spring, just after it has arrived from its winter quarters, we shall notice that it is alone and has not yet got a mate. It spends most of its time singing. . . . If we watch closely we will see that while it sings it looks continually round in all directions. It is clearly very much on the alert.

If we continue to watch this bird from day to day we shall notice that it is singing every morning, usually from the same few perches. As the days go on, the vigour of its song increases. Suddenly, one day, there is no singing bird. It has not left, however; a close scrutiny of the bushes will soon show that it is still there. But since our last visit a female has arrived, and our male is silent because it has mated. The pair keeps close together, now and then the male courting or pursuing the female; but it does not sing. The sudden change in its behaviour is striking.

This behaviour is not accidental; it is the rule in many species. The newly arrived male sings. . . in order to attract a female. But we might well ask why it should stop singing when the song has served its purpose; why should not the male continue to sing

just for pleasure even after the female has arrived? The reason is that so many natural events are determined by their usefulness. . . . Song is uttered, therefore, in many species at least, only when it is necessary. It is very useful for the purpose of bringing male and female together, but as soon as this is accomplished, it is merely dangerous; our male would run the risk of being killed. . . .

There are birds which for reasons unknown to us can afford to sing much more than is strictly necessary. Thus blackbirds sing a great deal on summer evenings when all known functions of their song have been fulfilled. Their song at these times is even richer and more varied than in the mating season, and we cannot help believing that these birds sing just for the fun of it. And for some reason they can afford to take the risk.

How, then, do males of species that do not sing manage to attract females? That depends entirely on the species. Many species, such as gulls . . . live in flocks, and return year after year to the same colony sites. There they can see each other, and need not guide solitary females by song. Other species, although they do not 'sing' as we mean it, do make specific loud noises which have exactly the same function as song. We are not accustomed to call these noises 'song', simply because they are not so beautiful nor so persistent as, say, the song of a nightingale. A male grey heron gives a loud, raucous cry every half minute or so as long as it is unmated, and this cry attracts the female herons. . . . The great spotted woodpecker 'drums', and probably attracts females by this 'instrumental music'. A friend of mine once made a little instrument out of an old alarm clock, which imitated the drumming very well. . . . I think if you took one of Ludwig Koch's fine

gramophone records of bird songs, and played it in the suitable habitat in spring, you would get surprising results.

You would then find that song has a second function as well; it signals the presence of males to other males. By imitating the woodpecker's drumming near an occupied territory my friend could make the owner of the territory fly to its favourite drumming tree and reply. You can do a similar thing to many male birds. Most bird songs are not very easy to imitate, but a golden oriole, for instance, is easily fooled by even a crude imitation of its melodious call. If you play one of Ludwig Koch's records near the place where a male of the species is living, it will reply at once and, further, it will come to you. If you are well concealed, it may come very close, and then you may see how it looks around, as if searching for something. . . . A male bird goes to where it hears a rival singing, then looks for it and attacks it.

This, however, is done only by birds which have settled on a chosen spot. Other males that are still wandering react quite differently to their species' song. They get scared, and withdraw when they hear a rival.

We see, therefore, that song serves more than one purpose. It attracts females and thus brings the sexes together for mating and breeding. But it keeps the males apart.

3 *An Excellent Father*

JANE AUSTEN

'My dear Mr Bennet,' said Mrs Bennet one day, 'have you heard that Netherfield Park is let at last?'

Mr Bennet replied that he had not.

'But it is,' said she; 'for Mrs Long has just been here, and she told me all about it.'

Mr Bennet made no answer.

'Do you want to know who has taken it?' cried his wife impatiently.

'You want to tell me, and I have no objection to hearing it.'

This was invitation enough.

'Why, my dear, you must know, Mrs Long says that Netherfield is taken by a young man of large fortune from the north of England. He came on Monday. . . . to see the place, and was so much delighted with it that he agreed to take it. . . .'

'What is his name?'

'Bingley.'

'Is he married or single?'

'Oh single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!'

'How?'

'My dear Mr Bennet,' replied his wife, 'how can you be so tiresome? You must know that I am thinking of his marrying one of them.'

'Is that his design in settling here?'

'Design! nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes.'

'I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for, as you are as handsome as any of them, Mr Bingley might like you the best of the party.'

'My dear, you flatter me. I certainly *have* had my share of beauty; but, my dear, you must indeed go and see Mr Bingley when he comes into the neighbourhood.'

'I daresay Mr Bingley will be very glad to see you, and I will send a few lines by you to assure him of my hearty consent to marrying whichever he chooses of the girls.'

'You take delight in vexing me. You have no compassion on my poor nerves.'

'You mistake me, my dear. I have a high respect for your nerves. They are my old friends.'

'Ah! you do not know what I suffer.'

'But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood.'

'It will be no use to us if twenty such should come, since you will not visit them.'

Mr Bennet was among the earliest of those who waited on Mr Bingley. He had always intended to visit him, though to the last always assuring his wife that he should not go. Till the evening after the visit was paid she had no knowledge of it. It was then disclosed in the following manner.

Observing his second daughter employed in trimming a hat, he suddenly addressed her with:

'I hope Mr Bingley will like it, Lizzy.'

'We are not to know *what* Mr Bingley likes,' said her mother, 'since we are not to visit.'

'But you forget, mamma,' said Elizabeth, 'that we shall meet him at the assemblies, and that Mrs Long has promised to introduce him.'

'I do not believe Mrs Long will do any such thing. She has two nieces of her own. She is a selfish woman.'

Mrs Bennet began scolding one of her daughters.

'Don't keep coughing so, Kitty, for heaven's sake! Have a little compassion on my nerves.'

'Kitty has no discretion in her coughs,' said her father; 'she times them ill.'

'I do not cough for my own amusement,' said Kitty fretfully.

'Let us return to Mr Bingley,' continued Mr Bennet.

'I am sick of Mr Bingley,' cried his wife.

'I am sorry to hear that. Why did not you tell me so before? If I had known as much this morning, I certainly would not have called on him. . . . But I have actually paid the visit, we cannot escape the acquaintance now.'

The astonishment of the ladies was just what he wished; that of Mrs Bennet surpassing the rest. 'How good it was of you, my dear Mr Bennet!' she said. 'But I knew I should persuade you at last. I was sure you loved your girls too well to neglect such an acquaintance. Well, how pleased I am and it is such a good joke, too, that you should have gone this morning and never said a word about it till now.'

'Now, Kitty, you may cough as much as you choose,' said Mr Bennet; and as he spoke, he left the room.

'What an excellent father you have, girls,' said Mrs Bennet, when the door was shut.

4 *Fetching the Doctor*

HAMLIN GARLAND AND

HELEN TRUESDELL HEATH

ONE night as I lay in deep sleep upstairs, I heard my mother call and a sharp note of alarm in her voice roused me.

'Hamlin,' she called, 'get up at once. You must go for the doctor. Your father is very sick. Hurry!'

'I hear you; I'm coming,' I called as I flew into my clothes, still partly asleep.

Mother met me with a white, frightened face. 'Your father is in terrible pain. Go for the doctor, at once.'

I could hear my father cry out as I lighted the lantern and put on my coat. It was one o'clock in the morning, and the wind was cold as I carefully made my way through mud and rain to the barn. The thought of the long, dark miles to town made my hands shake, but as the son of a soldier I could not fail in my duty.

Making my way past the older, stronger horses, I hung up the lantern and saddled Kittie, a young horse always ready for action, always dependable.

Kit and I flew off with a rush that scattered mud throughout the yard. It was very dark, but I trusted to the sharp senses of the horse to find the road, a river of ink flowing between banks of grass. My heart rose. I was a soldier riding through the night to save a city, a messenger on whose courage thousands of lives depended.

'Get out of this!' I cried to Kit, and she jumped away like a wolf. She knew her rider, for together we had followed the cattle many days on the prairie, and in races with wild horses I had tested her speed. Breathing loudly in her strength, she seemed to say, 'My heart is brave; my legs are strong. Call on me.'

Out of the darkness John Martin's dog Carlo barked. Half a mile. Old Marsh's dog greeted us. Two miles. Out on the prairie the ground was firmer, but there were great pools of water. Once Kit fell to her knees, but I shouted, 'Go on, Kit,' and on she went.

The fourth mile was mud, but the fifth brought us to the firm village road, and the horse was glad as I. Her breath was coming painfully now. But the memory of my mother's worried face and the sound of Father's cry hardened my heart, and I used the whip to keep her to her highest speed.

At last a beam of light! The village! Soon I was at the doctor's door, pulling sharply on the doctor's bell.

'What is it, my boy?' asked the big, fair-haired man in his nightgown. He looked out at me standing in the black night of rain. 'Your father is in great pain, is he?'

'Yes, sir. I could hear him cry out. Please hurry.'

He thought a moment. 'He is a soldier. He would not complain of a little thing. I will come.'

With a breath of relief, I turned to my horse, climbed into the saddle, and rode home at a slow speed. I turned often until I could see the light of the doctor's carriage following me in the road.

The doctor was sitting firmly in his light, swaying carriage, iron-handed, masterful, guiding his fast, powerful horses with ease. These horses were famous for their strength and wild speed; they never walked,

and had no fear of bad weather. As he flashed past, the doctor called out with quiet cheer. 'Take your time, boy, take your time.'

My worry left with him. I had done all I could; I had called the doctor. Wet to the bone, I was content, knowing that sweet relief would come to my mother, and that the doctor would bring healing to Father.

5 Streamlining

C. BEVERS

type of words
STREAMLINING is really a very old idea used in a modern way. Long ago when the Red Indian¹ shaped his canoe or carved his arrowheads he was following out this idea. He found that he could paddle his boat more swiftly through the water if he built it with a sharp prow and slim sides. Probably he learnt his craft by watching fishes swimming in the rivers and birds gliding overhead, for he noticed how their bodies were built to produce as little resistance as possible against the water or air in which they moved. This knowledge was sufficient for him to design his simple boats and weapons.

In the modern world many new problems have arisen owing to the invention of the steam engine and the petrol engine, inventions which have made it possible to travel at very high speeds. Speed of transport has become the greatest feature of the modern industrial world. Rapid transport saves so much valuable time, that designers and mechanics everywhere are doing their utmost to increase the speeds of motor-cars, ships and aeroplanes.

इन्द्र
There are three chief ways by which speed can be increased. We can improve the engine, we can improve the fuel which drives the engine, we can reduce the air-resistance. Until a few years ago little attention was given to air-resistance, but today streamlining of vehicles is being developed to overcome it.

¹ Red Indians are the original inhabitants of North America. Their skin is the colour of copper.

What exactly is air-resistance? To understand the answer to this question it must be realized that air like water or other fluids has weight and volume. On every square inch of our body the air presses with a weight of fourteen pounds, and this weight has to be pushed aside when we walk or run, just as water is pushed away by a swimmer. The air resists our efforts to push it aside, and this sets up friction—or drag which acts like a brake upon our speed. To reduce this friction to the lowest possible fraction is the object of streamlining.

The chief aim in the construction of modern cars and aeroplanes has been to reduce the surface area of those parts which press against the air, just as the prow of a ship is given a sharp edge to plough through the sea. In other words, the streamlined car is made to 'cut' the air instead of push it aside. Most of our older types of vehicles were designed without any attention to the surface they offered to the air. The motor-cars which can be seen at the rallies of 'Old crocks', and the flat fronts of our locomotives are bad examples of streamlining. The first motor-car simply followed the pattern of the horse-drawn carriages of earlier times, but as their highest speed remained below twenty or thirty miles an hour the air resistance was not of great importance. It is when vehicles reach the terrific speeds of today that the problem becomes a serious one.

Let us understand the reason for this. If we walk slowly we do not feel the air on our face, but if we run, or ride in an open car, it seems as if a strong wind is blowing at us. This is called air-pressure, and it increases at a very rapid rate, for if we run twice as fast as we walk the air-pressure increases four times, and if we run four times as fast as we walk, the air-pressure

is sixteen times as great; we can therefore understand that at very high speeds the air-pressure becomes tremendous.

Nature affords many examples of the way to overcome air-resistance. A hare flattens its ears when running; birds draw up their legs when in flight. The first step in streamlining has been to cut out all sharp angles and projections. Let us suppose that a manufacturer brought his car to us and asked us to turn it into a streamlined model. How should we begin?

First of all we would bend the front of the radiator in such a way that it had a curved surface instead of a flat one; we would similarly shape the back of the car. Then we would tilt back the windscreen, remove the wide mudguards and fit narrow tapered ones called 'spats', and we would fix the spare wheel at the back instead of at the side. Finally, we would sink the lamps, door-handles and other projections into the body of the coach-work so that the whole surface of the car was as smooth as possible.

In aeroplanes the streamlines are a very important feature. The nose is tapered, the engines are made narrow and slender, the wing-struts have sharp edges, and the whole machine is built as low as possible with the cockpit almost invisible. In high-speed aeroplanes a device is used to retract the wheels when the plane has left the ground.

Our locomotives have not been so quick as our cars and aeroplanes to adopt streamline principles because of the vast expense which would be necessary to make alterations and new designs, but early experiments were made by curving the flat surfaces on the front of the engine and by giving a streamline shape to the funnel and other projections. Germany and America were the first to experiment with streamlined trains made up of a single coach. These coaches held about

sixty people and they rapidly reached speeds of over one hundred miles an hour. One of the earliest of these streamlined trains was the German 'Hamburger'.¹

If we look at a picture of a rifle bullet in its flight we can see the ripples in the air caused by the bullet. They look much like the ripples caused by the wash of a ship, but they also show that after the air has been pushed aside by the nose of the bullet it closes in again at a certain distance behind. The shape of this air-flow, as it is called, is very important as regards streamlining, for in it lies the secret of how to build a perfect streamlined model.

The perfect model is one which follows exactly the line of the air-flow. The streamlined bodies of fishes and birds are accurately formed by Nature to cause practically no friction with the flow of the air or water, through which they glide. In motor vehicles the ideal shape looks rather like a cigar with its narrow end pointing backwards. (If a car is built squarely at the back it will cause suction which lessens speed.) Any gaps or projections at the sides will also cause eddies in the air of a similar kind. The open window of a moving train causes suction, so the perfect streamlined model would have to keep its windows shut and use other means to purify the air inside the carriages.

In time the principle of streamlining will be applied to other things besides cars and aeroplanes. Tall factory chimneys are built to offer as little resistance as possible to the wind. The new lofty factories are designed with the same object in view, and probably, in time, there will be far fewer projections in ordinary buildings than are now common. It will take, however, many years for the science of streamlining

¹ The name of one of the earliest streamlined trains introduced in Germany.

to accomplish much in this direction. In the first place, it would be expensive to scrap all our present trains, ships, factories, shops and houses, and secondly, most people do not like to have ways of life changed too suddenly.

At the same time we do not gain anything by simply copying old ideas. There are always improvements to be made, for it is a law of life that everything must either change or perish.

6 My Dog Marcus *Name of the dog*

COLIN HOWARD

ANYONE who has met Marcus, my huge, handsome, lazy, stupid St Bernard,¹ will not believe that he recently had an idea. This idea was certainly the first he has ever had and I cannot think how he recognized it.

The idea had something to do with making life easy for St Bernards. For it is Marcus's belief that a day should consist of sixteen hours of sleep, six hours of rest, and two hours of intensive eating. But he is occasionally called on to work—that is, to take a walk after breakfast as far as the nearest corner and back. A real dog would look forward to this, trembling with expectation. To Marcus, it is sheer, brutal slavery.

Roughly, then, his idea was this: 'If I were deaf, I couldn't hear when they called me for my walk, and they wouldn't be able to move me, because nothing can move me. So I will pretend to be deaf.'

The day on which he put his plan into action, my wife came to me much disturbed. 'Poor old Marcus has gone deaf!' she exclaimed.

'Deaf?' I cried. 'But he could hear perfectly well last night.' I went into the kitchen and addressed him. 'Coming for a walk, Marcus?' I said.

Marcus, like a perfect actor, gazed at me with eager devotion, as though he would have given his last bone to have heard what I said. After a good deal of shouting, we left him where he was, and he went to sleep smiling.

¹A large, powerful dog of a special breed trained for rescue work in the snow.

It was some days before we noticed that Marcus was only partly deaf, he was still able to hear anything connected with food. I was carving a joint one Sunday when a tiny scrap of meat slipped from the fork and dropped on the carpet. Although Marcus was asleep in the kitchen—some distance away—he heard it fall. He hurtled into the dining-room and gulped it down.

‘Hey!’ I said. ‘I thought you were deaf!’

Marcus’s jaw and tail both dropped. He seemed to remember that he was deaf.

Not much later he failed to hear three repeated commands to come out for a walk—then leapt to his feet at the arrival of the butcher. In the end my wife and I agreed that he had to be cured.

The course we took was not, perhaps, entirely sporting. Marcus had gone deaf; we would go silent. When Marcus was about, we would now go through the actions of speaking but would not say a word.

Marcus’s first reaction was to be lazily puzzled. Very soon he was really worried. Had he over-estimated his power and gone really deaf? The horrible part was that, for all he knew, we might be talking about food. The thought of what he might be missing was real torture to him.

As we mouthed silently at one another, Marcus would stare painfully into our faces, trying, I swear, to lip-read.¹ Also, as he was never called now for meals, I doubt if he had fourteen hours’ real sleep out of the twenty-four, and he worried himself down to about three hundred pounds in weight.

We kept this up for several days. Then we decided to restore Marcus’s hearing. I said in a loud voice

¹ To understand the speech of others from the movements of their lips.

one morning, 'Come on, Marcus! Time for your walk, boy.'

An expression of beautiful relief spread over his vast face. He was not deaf at all! He bounded to his feet. He frisked to the gate like a lively pony. He joyously took one of the longest walks of his career—almost half a mile.

Marcus was not troubled again with his deafness. Neither were we.

7 Co-operation

RABINDRANATH TAGORE

IN every country the poorer classes make a far larger sector than the well-to-do. Then, which countries in particular may be named as poor? It is where the means of livelihood are the fewest and even those are often blocked. Where the 'have-nots'¹ can aspire to a better life, hope itself is a real asset.

It is not enough to say there is a shortage of funds in our country; worse, there is a shortage of hope. We cast all the blame on fate. . . . It does not strike us that the remedy is in our own hands.

That is why it is better to instil hope in the heart than to offer alms. . . .

Man loses his true stature when he fails to unite fully with his fellows. . . . We know that a child dreads ghosts only when he is alone. This is the lone person's fear of his own weakness. Most of our fears are replicas of this fear of ghosts.

There is the fear of poverty. It can be countered if we stand and act in a group. It is only by combining that man has achieved all that is worthwhile in life—knowledge, faith, power, wealth. . . .

Let us examine one of the basic things when we say that man has really found himself by uniting with others. Man can speak, he has language. Animals have no language. Through the unifying force of language a mind, otherwise sunk in itself, combines with others. It is through speech that the mind I have is projected into other minds, and those in turn become part of my own. . . .

¹ As opposed to the 'haves'; the poor.

When mankind learnt to preserve language through the written word, the area of contact between minds was extended. Spoken words do not go far. They get lost in course of time, and often become distorted as they pass from mouth to mouth. But the written word crosses oceans and mountains and is still unchanged. Every man may thus gain the thinking of countless others.

That is not all. The written word goes beyond uniting the minds of living men alone; it removes the barriers between the minds of today and the minds of those who belonged to a remote past. This great contact between thoughts has created what is called civilization. . . .

Behind the poverty of our country is the fact that we keep ourselves segregated, trying to bear all our heavy burdens by ourselves. In Europe, when the steam-engine came, many handicraft workers were thrown out of employment. . . . but the people of Europe think for one another in a crisis. . . . The realization began to grow that the combined efforts of the people could be their strength and their capital. . . . This union leading to prosperity has been an ever-widening path in Europe and I do not see a better path anywhere else.

I have to visit a small village once in a while. I stand on a verandah, and see field after field stretching away for miles. This land is cultivated by many farmers, some of whom own two *bighas*, some four and some even ten. The first noticeable fact is that only a few cultivators have the requisite number of bullocks, while others have too few or too many. Ploughing may start at the right time, or it may be late—that has to depend on the farmer's resources. Further, much of the labour of the bullocks is wasted as the direction of the plough

changes frequently because of the twisted boundary lines of the plots. If each cultivator did not regard his small holding as an independent unit, if all adjoining strips were reckoned as one, fewer ploughshares and bullocks could do the tilling and much wasteful labour would be eliminated. There would again be a great saving of energy and expense if, after harvest, the farmers collectively stored and marketed their produce.

He who can do the largest measure of work in the shortest span of time wins out. That is why men employ tools, which make one pair of hands equal to five or even ten. The savage who scratches the earth with his bare hands has to accept defeat from the man with the plough. . . .

Man worked with his small tools until the advent of modern machinery driven by steam and electricity. The small tools acknowledged defeat from the big machines, as bare hands had yielded to the hands equipped with tools.

These machines, it is true, can be put to work only over large tracts of land, and considerable funds are needed for their procurement and use. But if therefore we give up all hope saying that our peasantry cannot afford them, it will simply mean inviting ruin. In the present age of mechanization our men must accept the machine. . . .

He who is lacking in hope must perish. No one can save him by offering alms or some other help. He must be made to realize that what is not possible for a single individual will be possible when fifty unite in a group. . . . A farmer can hardly do good business with a small surplus of a seer of milk, but if a hundred men collect all their spare milk, they can produce and sell ghee after they have bought a butter-churning machine. In Europe this is a common practice. People in Denmark¹ and other small countries have combined

¹ A North European country known for its dairy products.

and by the proper marketing of butter, cheese and cream they have eliminated poverty from their lives. . . .

This combination of many people to earn a living is known in Europe as the co-operative system. It is by this system that our country can be rescued from its age-long poverty and stagnation.

8 *The Man from Mars*

NORMAN HOSS

WE know that other planets also have days and nights and seasons. One of the questions that has always proved fascinating to almost everybody is whether there are creatures on any of these worlds to see these changes. The 'man from Mars' has become one of the most popular subjects for jokes. Why Mars? We naturally expect that if life exists on other planets it would be on those most like the earth. These are Mars and Venus¹, the two planets nearest to us. Venus is toward the sun and Mars is in the other direction.

Of the two, the nearest planet Venus is more like the earth in size and distance from the sun, but Mars has excited more interest because we can see its surface. Venus is covered with clouds that we can't penetrate, even with rays that enable us to take pictures through earth clouds.

Mars was named for the god of war because of its red colour, which is plain even to our unaided eyes. When Mars is closest to the earth and sunlight is reflected directly from it, a very modest telescope will enlarge it to the apparent size of the moon. Although we can't see its features as clearly as the moon's we have been able to learn more about its surface than about any other object in the sky except the moon.

The most noticeable features of Mars as seen through a telescope are the ice caps at its north and south poles. These appear just as those on earth would to a man on Mars. Since Mars is tilted at about the same angle that the earth is, it has seasons as we do. The effect

¹ A planet named after the Greek goddess of love.

of the seasons can be clearly seen in the growing and shrinking of the polar ice caps. Another seasonal change has convinced most astronomers that there is some form of plant life in low-lying areas. These areas change from blue-green in summer to brown in winter. . . .

A great argument raged among scientists for many years about some markings. Some saw straight canals connecting 'oases', from which they concluded that there must be intelligent creatures on Mars who had dug the canals to irrigate their lands. Astronomers at present are very doubtful about these canals, but they do agree that it appears as if moisture—perhaps in the form of vapour—comes down from the polar caps and seems to nourish plant life. They also agree that the lighter areas, which give Mars its red colour, are deserts of rusty rocks. They have not been able to detect enough oxygen in the atmosphere to support animal life as we know it, but they do find evidence that both water and oxygen were once plentiful. It is quite possible that there once were creatures on Mars, and it is conceivable that they are still there.

9 *Courage*

THE MOTHER

SOME time ago, I went to a children's school in England. The little scholars who were three to seven years of age were taught to knit and draw, listen to stories and sing. There were boys as well as girls.

The teacher said, 'We are going to try the fire-alarm. There is no fire, of course, but they have been taught to come out promptly at the signal of alarm.'

He blew a whistle. At once, the children left their books, pencils and needles, and stood up; at another signal, they fled out into the open. The class was empty within a few minutes. These little children had learnt to face the danger of fire and to be brave.

Was there anything wrong about it? Certainly not. It is right to take care of one's self and have the courage to defend it. But there is a greater courage, a courage that is displayed for the sake of others.

Let me tell you the story of Madhava as recorded by Bhavabhuti.¹

Madhava was kneeling outside a temple, when a cry of distress came to his ears. He found a way to enter and peered into the sanctuary of the goddess Chamunda.² A victim stood ready to be slain in honour of that terrible deity. It was poor Malati. She had been carried off in her sleep. She stood there all alone with the priest and the priestess. The priest had taken up his knife just when Malati was thinking of Madhava whom she loved!

¹ A famous Sanskrit poet and dramatist of the early 8th century, author of 'Uttararama Charita'.

² One of the forms of goddess 'Kali'; human sacrifice used to be offered in the old days to appease her.

'O Madhava, Lord of my heart, O that I may live in thy memory when I am dead and gone!'

The intrepid Madhava gave forth a cry and jumped into the sacrificial chamber. He engaged the priest in mortal combat, and Malati was saved.

For whom did Madhava display this courage? Was he fighting for himself? Yes, but that was not the sole motive of his courage. He was fighting for the sake of another too. He had heard a cry of distress and that had moved the brave heart within his breast.

So we have seen what is courage to help oneself and the courage to help others.

I shall now tell you the story of Vibhishana¹ the hero. He too had braved a danger, but a danger that was more than that of death. He had dared the wrath of a king and given him wise counsel which others dared not utter.... 'Scoundrel!' shouted Ravana,² 'you too are an enemy. Do not let me have any more of your nonsense. Go and talk to the hermits in the wood, and not to one who has beaten every opponent he has met.'

Shouting thus, he dealt a kick to his courageous brother Vibhishana, who then rose with a heavy heart and left the king's palace. As he knew no fear, he had spoken frankly to Ravana; and since the Ten-headed One was not willing to listen, he had now no option but to quit.

Vibhishana's was an act of physical courage, for he was not afraid of his brother's kicks. But it was an act of mental courage too; for he did not hesitate to give utterance to words which the other courtiers, physically as bold as he, would not dare to say. It is this courage of the mind that is known as moral courage.

¹ A younger brother of King Ravana.

² The ten-headed demon king of 'Lanka'.

Such was the courage of Moses,¹ the leader of Israel, who demanded of Egypt's Pharaoh² that the oppressed Jewish people be set free.

Such was the courage of Mohammed,³ the prophet, who gave his ideas on religion to the Arab people, and refused to be silenced in spite of their threats of death.

Such was the courage of Siddhartha,⁴ the Blessed One, who showed to the Indian people a novel and noble way, and was not frightened by the evil spirits who assailed him under the Bo-tree.⁵

Such was the courage of the Christ⁶ who preached to the multitude, 'You shall love one another,' and was not to be brow-beaten by the pundits of Jerusalem⁷ who forbade him to teach thus, or by the Romans who put him on the Cross.

So, then, we have noted three kinds or degrees of courage: a physical courage of self-interest; a courage that goes out to help one's kindred, friend or neighbour in trouble, or the motherland in danger; and a moral courage that enables one to stand up against unrighteous men no matter what their power, and makes them listen to the voice of truth and righteousness. . . .

There is a courage that takes you across a river, and another that puts you on the right path; but it needs a greater courage to stay in the right path than to come on to it.

Listen to this parable of the hen and her chicks.

¹ One of the prophets of the Jews.

² The title of the kings of ancient Egypt.

³ The founder of Islam.

⁴ A Sakya prince who founded Buddhism.

⁵ The famous pipal tree at Bodhi Gaya under which Gautam Buddha attained enlightenment.

⁶ Title given to Jesus, the founder of Christianity.

⁷ The leaders of the Jewish religion who questioned Christ's right to teach the people.

Siddhartha, the Blessed One, used to enjoin on his disciples that they should always try to do their very best and trust to the best to bear its own fruit.

‘Just as,’ he would say, ‘a hen lays her eggs and sits over them without worrying over the question whether the little chicks would be able to break out of their shells and see the light of day; in like manner, you too should have no fears. If you stick to the Right Path, you too will come out into the Light.’

To walk the straight path, brave the storms and darkness and suffering, and persevere, advancing always and in spite of all, on towards the Light; this is true courage. . . .

A fine Islamic text gives an illustration of this in the story of Abu Sayed, the poet who had a brave heart.

His friends, who had been told he was suffering from fever, called one day to see how he was. They were met at the gate by the poet's son, who had a smile on his lips, as the sick man was better. They went in and sat down in the room where the patient lay, but they were surprised to find him chatting with his usual good humour.

Then, as the day was hot, he went off to sleep, and his friends slept too. It was almost evening by the time they awoke. The poet had refreshments served to his guests, and incense burned filling the room with fragrance. He said his prayers, then he got out of bed and recited a little poem of his:

Despair not in your grief, for a joyous hour will come and take it all away;

The burning simoom may blow, and yet change into a gentle breeze;

A dark cloud may form, and still a torrent of rain may not pour;

A fire that breaks out may get extinguished soon leaving chest and casket untouched;

Pain does come, but it leaves no trace.

So keep up patience when agonies come, for Time
is the great wonder-worker;

And attend on the peace of God, if you would
have untold blessings.

The friends of the poet went back home, gathering
strength and happiness from this beautiful poem of
hope. And so it came about that a sick man gave
help to his hale and hearty friends.

Whosoever has courage can give courage to others,
just as the flame of one candle can light up another.

Boys and girls who read this, you should learn to
encourage others and be courageous yourselves.

10 *The School for Sympathy*

E. V. LUCAS

I HAD heard a great deal about Miss Beam's school, but not till last week did the chance come to visit it.

.... There was no one in sight but a girl of about twelve, with her eyes covered with a bandage, who was being led carefully between the flower-beds by a little boy of some four years her junior. She stopped, and evidently asked who it was that had come in, and he seemed to be describing me to her. Then they passed on....

Miss Beam was all that I had expected—middle-aged, authoritative, kindly, and understanding. Her hair was beginning to turn grey, and her figure had a fulness likely to be comforting to a homesick child.

We talked idly for a little while, and then I asked her some questions as to her scholastic methods, which I had heard were simple.

'....No more than is needful to get application into them, and those only of the simplest—spelling, adding, subtracting, multiplying, writing. The rest is done by reading to them and by illustrated discourses, during which they have to sit still and keep their hands quiet. Practically there are no other lessons at all.'

'....I have heard so much,' I said, 'about the originality of your system.'

Miss Beam smiled. 'Ah, yes,' she said. 'I am coming to that. The real aim of this school is not so much to instil thought as thoughtfulness—humanity, citizenship. That is the ideal I have always had, and happily there are parents good enough to trust me to try and put it into execution. Look out of the window a minute, will you?'

I went to the window, which commanded a large garden and playground at the back.

'What do you see?' Miss Beam asked. 'I see some very beautiful grounds,' I said, 'and a lot of jolly children; but what perplexes me, and pains me too, is to notice that they are not all as healthy and active as I should wish. As I came in I saw one poor little thing being led about owing to some trouble with her eyes, and now I can see two more in the same plight; while there is a girl with a crutch just under the window watching the others at play. She seems to be a hopeless cripple.'

Miss Beam laughed. 'Oh, no,' she said; 'she's not lame, really; this is only her lame day. Nor are those others blind; it is only their blind day.' I must have looked very much astonished, for she laughed again. 'There you have an essential part of our system *in a nutshell*. In order to get a real appreciation and understanding of misfortune into these young minds we make them participants in misfortune too. In the course of the term every child has one blind day, one lame day, one deaf day, one maimed day, one dumb day. During the blind day their eyes are bandaged absolutely, and it is a point of honour not to peep. The bandage is put on overnight; they wake blind. This means that they need assistance in everything, and other children are told off to help them and lead them about. It is educative to both of them—the blind and the helpers.

'There is no privation about it,' Miss Beam continued. 'Everyone is very kind, and it is really something of a joke, although, of course, before the day is over the reality of the affliction must be apparent even to the least thoughtful. The blind day is, of course, really the worst,' she went on, 'but some of the children tell me that the dumb day is the most

dreaded. There, of course, the child must exercise will-power only, for the mouth is not bandaged.... But come down into the garden and see for yourself how the children like it.'

Miss Beam led me to one of the bandaged girls, a little merry thing, whose eyes under the folds were, I felt sure, as black as ash-buds. 'Here's a gentleman come to talk to you,' said Miss Beam, and left us.

'Don't you ever peep?' I asked, by way of an opening.

'Oh, no,' she exclaimed; 'that would be cheating. But I'd no idea it was so awful to be blind. You can't see a thing. One feels one is going to be hit by something every moment. Sitting down's such a relief.'

'Are your guides kind to you?' I asked.

'Pretty good. Not so careful as I shall be when it's my turn. Those that have been blind already are the best. It's perfectly ghastly not to see. I wish you'd try!'

'Shall I lead you anywhere?' I asked.

'Oh, yes,' she said; 'let's go for a little walk. Only you must tell me about things. I shall be so glad when today's over. The other bad days can't be half as bad as this. Having a leg tied up and hopping about on a crutch is almost fun, I guess. Having an arm tied up is a little more troublesome, because you have to get your food cut up for you, and so on; but it doesn't really matter. And as for being deaf for a day, I shan't mind that—at least, not much. But being blind is so frightening. My head aches all the time, just from dodging things that probably aren't there. Where are we now?'

'In the playground,' I said, 'going towards the house. Miss Beam is walking up and down the terrace with a tall girl.'

'What has the girl got on?' my companion asked.

'A blue serge skirt and pink blouse.'

'I think it's Millie,' she said. 'What colour hair?'

'Very light,' I said.

'Yes, that's Millie. She's the head girl. She's awfully decent.'

'There's an old man tying up roses,' I said.

'Yes, that's Peter. He's the gardener. He's hundreds of years old!'

'And here comes a dark girl in red, on crutches.'

'Yes,' she said; 'that's Beryl.'

And so we walked on, and in steering this little thing about I discovered that I was ten times more thoughtful already than I had any notion of, and also that the necessity of describing the surroundings to another makes them more interesting.

When Miss Beam came to release me I was sorry to go, and said so.

'Ah!' she replied; 'then there is something in my system after all!'

I walked back to the town murmuring (inaccurately as ever) the lines:

Can I see another's woe
And not share their sorrow too?
O no, never can it be,
Never, never, can it be.

II *A Visit to the Moon*

SIR JAMES JEANS

LET us charter a rocket to take us to the moon so that we can actually walk on its surface.

Our rocket must be shot off at a high speed—6.93 miles a second at least—for if it starts at any lesser speed it will merely fall back to earth, like the shot from an ordinary gun. If it starts with a speed of exactly 6.93 miles a second, it will just get clear of the earth's gravitational pull,¹ but after it has got clear, it will have no appreciable speed left to carry us on our journey. Let us start with a speed of 7 miles a second, then it will still have a speed of 1 mile a second left after it has got clear of the earth's pull, and we shall reach the moon in a little over two days.

We only take a few seconds to pass through the earth's atmosphere, which is relatively hardly thicker than the thin skin of a plum or a peach. As we pass through this, we gradually leave beneath us all the particles of air, dust, water vapour and so on, which scatter the sun's light and make the sky look blue. As the number of these particles decreases we see the sky assuming in turn the colours—blue, dark blue, dark violet and black-grey. Finally, we leave the earth's atmosphere beneath us and see the sky become jet black, except for the sun, moon and stars. These look brighter than they did from the earth, and also bluer because none of the blue light has been subtracted from them to make a blue sky. And the stars no longer twinkle at us as they did on earth because there is no atmosphere to disturb the even flow of their light.

¹ The force that attracts objects to the centre of the earth.

They seem now to stab our eyes with sharp steely needles of light. If we look back at our earth we shall see about half of its surface shrouded in mists, clouds, and showers. But in front, the whole surface of the moon shines out perfectly clear; it has no atmosphere to scatter the sun's light, and no fogs and rains to obscure the illumination of its surface.

Naturally this clearness persists after we have arrived on the moon's surface, and far exceeds anything we have ever experienced on earth. Our atmosphere is the cause of the soft tones that add so much to a terrestrial landscape—the oranges and reds of sunrise and sunset, the purples and greens of twilight, the blue sky of full day, the purple haze of the distance. Here on the moon there is no atmosphere to break up the sun's rays into their different colours and distribute them—the blue to the sky, the red to the dawn, and so on. There are only two colours—sunshine and shadow, white and black; everything in the sunshine is white, everything else is black. We feel as though we were in a cinema studio lighted only by one terrible powerful light—the sun. A valley stays utterly dark until the moment when the sun rises over the surrounding mountains; then full day comes, with all the suddenness of turning on an electric light.

It is clear that if we want to step out of our rocket and walk about on the moon, we must bring our own air with us; we shall need an oxygen apparatus, such as the climbers on Mount Everest¹ had. We may perhaps think that the weight of this will make walking or climbing very arduous, but as soon as we set foot on the soil of the moon, we shall find that the contrary is the case. The moon contains less than an eightieth part of the substance of the earth, and so

¹ A mountain in the Himalayas, 29,142 ft. high. It is the highest peak in the world.

exerts a gravitational pull which is much smaller than the earth's—in fact it is only about a sixth as great. For this reason, we find we can carry extraordinary weights without fatigue, and as our bodies seem to weigh almost nothing, we can jump to great heights. We feel so athletic that we may even try to break our own jumping records. It ought not to be difficult to break both our own and everybody else's; a good high jumper ought to jump about 36 feet, and the long jump of a fair athlete ought to be at least 120 feet. If we feel inspired to play cricket, the ball will simply soar off our bat, so that if it is not to be entirely a batsman's game, the pitch and field must each be six times the size they are on earth. Unfortunately, all this will make the game six times as slow as on earth, and perhaps cricket, played six times as slowly as on earth, would not be much of a game after all. . . .

Just because there is no atmosphere on the moon there can be no seas, rivers or water of any kind. We are accustomed to think of water as a liquid which does not boil away until it reaches a temperature of 212° , but if ever we picnic high up on a mountain, we find out our mistake. We soon discover that water boils more easily and at a lower temperature there than on the plain below. The reason is that there is less weight of air to keep the molecules of the liquid pressed down, and so prevent them flying off by evaporation. If there were no air-pressure at all, the water would evaporate no matter how low its temperature, and this is precisely what would happen on the moon. Clearly then we shall find no water on the moon; we must take drinking water with us, and it will not be well to pour it out and leave it standing; if we do it will have disappeared by the time we want to drink it—its molecules will have danced off, one by one, into space.

Knowing that there is neither air nor water on the moon, we shall hardly expect to find men or animals, trees or flowers. And in actual fact the moon has been observed night after night and year after year for centuries, and no one has ever found any trace of forests, vegetation or life of any kind. No changes are detected beyond the alternations of light and of dark, of heat and of cold, as the sun rises and sets over the arid landscapes. The moon is a dead world, just a vast reflector poised in space, like a great mirror reflecting the sun's beams down on to us.

12 *My Financial Career*

STEPHEN LEACOCK

WHEN I go into a bank I get rattled. The clerks rattle me; the wickets rattle me; the sight of the money rattles me; everything rattles me.

The moment I cross the threshold of a bank and attempt to transact business there, I become an irresponsible idiot.

I knew this beforehand, but my salary had been raised to fifty dollars a month and I felt that the bank was the only place for it.

So I shambled in and looked timidly round at the clerks. I had an idea that a person about to open an account must needs consult the manager.

I went up to a wicket marked 'Accountant'. The accountant was a tall, cool devil. The very sight of him rattled me. My voice was sepulchral.

'Can I see the manager?' I said, and added solemnly, 'alone'. I don't know why I said 'alone'.

'Certainly,' said the accountant, and fetched him.

The manager was a grave, calm man. I held my fifty-six dollars clutched in a crumpled ball in my pocket.

'Are you the manager?' I said. God knows I didn't doubt it.

'Yes,' he said.

'Can I see you,' I asked, 'alone?' I didn't want to say 'alone' again, but without it the thing seemed self-evident.

The manager looked at me in some alarm. He felt that I had an awful secret to reveal.

'Come in here,' he said, and led the way to a private room. He turned the key in the lock.

‘We are safe from interruption here,’ he said; ‘sit down.’

We both sat down and looked at each other. I found no voice to speak.

‘You are one of Pinkerton’s¹ men, I presume,’ he said.

He had gathered from my mysterious manner that I was a detective. I knew what he was thinking, and it made me worse.

No, not from Pinkerton’s,’ I said, seeming to imply that I came from a rival agency.

‘To tell the truth,’ I went on, as if I had been prompted to lie about it, ‘I am not a detective at all. I have come to open an account. I intend to keep all my money in this bank.’

The manager looked relieved but still serious; he concluded now that I was a son of Baron Rothschild² or a young Gould.³

‘A large account, I suppose,’ he said.

‘Fairly large,’ I whispered. ‘I propose to deposit fifty-six dollars now and fifty dollars a month regularly.’

The manager got up and opened the door. He called to the accountant.

‘Mr Montgomery,’ he said unkindly loud. ‘This gentleman is opening an account, he will deposit fifty-six dollars. Good morning.’

I rose.

A big iron door stood open at the side of the room.

‘Good morning,’ I said, and stepped into the safe.

‘Come out,’ said the manager coldly, and showed me the other way.

I went up to the accountant’s wicket and poked

¹ A famous detective agency.

² A celebrated Jewish family of bankers; fabulously rich.

³ An American millionaire of the late nineteenth century, well known for his lavish spending.

the ball of money at him with a quick convulsive movement as if I were doing a conjuring trick.

My face was ghastly pale.

'Here,' I said, 'deposit it.' The tone of the words seemed to mean, 'Let us do this painful thing while the fit is on us.'

He took the money and gave it to another clerk.

He made me write the sum on a slip and sign my name in a book. I no longer knew what I was doing. The bank swam before my eyes.

'Is it deposited?' I asked in hollow, vibrating voice.

'It is,' said the accountant.

'Then I want to draw a cheque.'

My idea was to draw out six dollars of it for present use. Someone gave me a cheque-book through a wicket and someone else began telling me how to write it out. The people in the bank had the impression that I was an invalid millionaire. I wrote something on the cheque and thrust it in at the clerk. He looked at it.

'What! Are you drawing it all out again?' he asked in surprise. Then I realized that I had written fifty-six instead of six. I was too far gone to reason now. I had a feeling that it was impossible to explain the thing. All the clerks had stopped writing to look at me.

Reckless with misery, I made a plunge.

'Yes, the whole thing.'

'You withdraw your money from the bank?'

'Every cent of it.'

'Are you not going to deposit any more?' said the clerk, astonished.

'Never.'

An idiot hope struck me that they might think something had insulted me while I was writing the cheque and that I had changed my mind. I made a

wretched attempt to look like a man with a fearfully quick temper.

The clerk prepared to pay the money.

'How will you have it?' he said.

'What?'

'How will you have it?'

'Oh'—I caught his meaning and answered without even trying to think—'in fifties.'

He gave me a fifty-dollar bill.

'And the six?' he asked dryly.

'In sixes,' I said.

He gave it to me and I rushed out.

As the big door swung behind me I caught the echo of a roar of laughter that went up to the ceiling of the bank. Since then I bank no more. I keep my money in cash in my trousers pocket and my savings in silver dollars in a sock.

13 *The Never-Never Nest*

CEDRIC MOUNT

CHARACTERS

JACK

AUNT JANE

JILL, *his wife*

NURSE

Scene: The lounge of JACK and JILL's Villa at New Hampstead. The essential furniture consists of a table, on which are writing materials, and two chairs. As the curtain rises the lounge is empty, but JACK and JILL come immediately, followed by AUNT JANE.

JILL: And this is the lounge.

AUNT JANE: Charming! Charming! Such a cosy little room! And such pretty furniture.

JACK (*modestly*): We like it, you know. Handy place to sit in and listen to the radiogram.

AUNT JANE: Oh, have you got a radiogram as well as a car and a piano?

JACK: Why, of course, Aunt Jane. You simply must have a radio set nowadays.

JILL: And it's so nice for me when Jack's away at business. I even make him move it into the kitchen, so that I can listen to it while I cook.

JACK: Sit down, Aunt Jane. You must be tired—and we've shown you everything now.

JILL: What do you think of our little nest, Aunt Jane?

AUNT JANE: I think it's wonderful, my dears. The furniture—and the car—and the piano—and the refrigerator and the radio—what's it—it's wonderful, really wonderful!

JACK: And we owe it all to you.

AUNT JANE: Yes, Jack, that's what's worrying me.

JACK: Worrying you, Aunt Jane?

AUNT JANE: Yes. That cheque I gave you for your wedding present—it was only two hundred pounds, wasn't it? I—didn't put two thousand by mistake?

JILL: Why no, Aunt Jane. What on earth made you think that?

AUNT JANE (*relieved*): Well, that's all right. But I still don't altogether understand. This house—it's very lovely—but doesn't it cost a great deal for rent?

JACK: Rent? Oh, no, we don't pay rent.

AUNT JANE: But, Jack, if you don't pay rent, you'll get turned out—into the street. And that would never do. You've Jill and the baby to think of now, you know.

JACK: No, no, Aunt Jane. You misunderstood me. We don't pay rent because the house is ours.

AUNT JANE: YOURS?

JILL: Why, yes; You just pay ten pounds and it's yours.

JACK: You see, Aunt Jane, we realized how uneconomic it is to go on paying rent year after year, when you can buy and enjoy a home of your own for ten pounds—and a few quarterly payments, of course. Why be Mr Tenant when you can be Mr Owner?

AUNT JANE: I see. Yes, there's something in that. Even so, you must be getting on very well to keep up a place like this.

JILL: Oh, he is, Aunt Jane. Why, only last year he had a five shilling rise—didn't you, Jack?

JACK (*modestly*): Of course that was nothing, really. I'm expecting ten this Christmas.¹

¹ Yearly celebration of the birth of Jesus Christ; 25 December.

AUNT JANE (*suddenly*): Jack! I've just thought of something. That car—is it yours?

JILL: Of course it's ours.

AUNT JANE: All yours?

JACK: Well, no. Not exactly all.

AUNT JANE: How much of it?

JACK: Oh, I should say the steering wheel—and one of the tyres—and about two of the cylinders. But don't you see, that's the wonderful thing about it.

AUNT JANE: I don't see anything wonderful about it.

JILL: But there is, Aunt Jane. You see, although we could never buy a car outright, we can enjoy all the pleasures of motoring for a mere five pounds down.

AUNT JANE: And the rest by easy instalments, I suppose.

JILL: Exactly.

AUNT JANE: Exactly. And what about the radio—what's it?

JACK: Well, that's the—

AUNT JANE: And the piano?

JILL: Well, of course—

AUNT JANE: And the furniture?

JACK: I—I'm afraid so—

AUNT JANE: I suppose all you own is this leg. (*She points to one.*)

JILL: Well, no, as a matter of fact, it's that one. (*She points to another.*)

AUNT JANE: And the rest belongs to Mr Sage, I suppose?

JILL: Er—yes.

AUNT JANE: Well, I'm not going to sit on—Mr Sage's part for any one. (*She stands up.*) Now, tell me, how much do all these instalments come to?

JACK: Well, actually—(*He takes out his pocket-book and consults it.*)—actually to seven pounds eight and eight pence a week.

AUNT JANE: Good heavens! And how much do you earn?

JACK: As a matter of fact—er—that is—six pounds.

AUNT JANE: But that's absurd! How can you pay seven pounds eight and eight pence out of six pounds?

JACK: Oh, that's easy. You see, all you have to do is to borrow the rest of the money for the payments from the Thrift and Providence Trust Corporation.

JILL: They're only too glad to loan you any amount you like, on note of hand alone.

AUNT JANE: And how do you propose to pay that back?

JACK: Oh, that's easy, too. You just pay it back in instalments.

AUNT JANE: Instalments! *(She claps her hand to her forehead and sinks back weakly into the chair. Then realizes that she is sitting on Mr Sage's piece and leaps to her feet again with a little shriek.)*

JACK: Aunt Jane! Is anything the matter? Would you like to lie down?

AUNT JANE: Lie down? Do you suppose I'm going to trust myself in a bed that belongs to Mr Sage, or Marks and Spencer, or somebody? No, I am going home.

JILL: Oh, must you really go?

AUNT JANE: I think I'd better.

JACK: I'll drive you to the station.

AUNT JANE: What! Travel in a car that has only one tyre and two thingummies! No thank you—I'll take the bus.

JACK: Well, of course, if you feel like that about it. . . .

AUNT JANE *(relenting a little)*: Now, I'm sorry if I sounded rude, but really I'm shocked to find the

way you're living. I've never owed a penny in my life—cash down, that's my motto and I want you to do the same. (*She opens her handbag.*) Now look, here's a little cheque I was meaning to give you, anyway. (*She hands it to JILL.*) Suppose you take it and pay off just one of your bills—so that you can say one thing at least really belongs to you.

JILL (*awkwardly*): Er—thank you. Aunt Jane. It's very nice of you.

AUNT JANE (*patting her arm*): There! Now I must be going.

JACK: I'll see you to the bus, anyway.

JILL: Good-bye, Aunt Jane—and thanks so much for the present.

AUNT JANE (*kissing her*): Good-bye, my dear. (*She and JACK go out. JILL looks at the cheque and exclaims 'Ten pounds!' Then she hurries to the table, addresses an envelope, endorses the cheque and slips it inside with a bill which she takes from her bag, and seals the envelope. Then she rings the bell. In a moment the NURSE comes in with the baby in her arms.*)

JILL: Oh, nurse. I want you to run and post this for me. I'll look after baby while you're gone.

NURSE: Certainly, madam. (*She hands the baby to JILL, takes the letter, and goes.*)

(*A second later JACK comes in again.*)

JACK: Well, she's gone! What a tartar!¹ Still, she did leave us a bit on account—how much was it?

JILL: Ten pounds.

JACK (*with a whistle*): Phew! That's great! We can pay off the next two months on the car with that.

JILL: I—I'm afraid we can't—

¹ An expression used for a quick-tempered or troublesome person.

JACK: Why ever not?

JILL: You see, I—I've already sent it off for something else. Nurse has just gone to post it.

JACK: Well that's all right. Who have you sent it to?

JILL: Dr Martin.

JACK: Dr Martin! What on earth possessed you to do that?

JILL (*nearly in tears*): There! Now you're going to be angry with me.

JACK: I'm not angry! But why waste good money on the doctor? Doctors don't expect to get paid anyway.

JILL (*sobbing a little*): Bu—but you don't understand—

JACK: Understand what?

JILL: Why, just one more instalment and BABY'S REALLY OURS!

(*She is holding out the infant, a little pathetically, as we BLACK OUT.*)

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14 *A Gift for Christmas*

O. HENRY

ONE dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time. Three times Della counted it. And the next day would be Christmas.

There was clearly nothing that Della could do except to throw herself on the dirty little couch and cry.

While Della is crying let us take a look at her home which is a furnished flat at \$ 8 a week. You see signs of poverty wherever you turn your eyes. What else can you expect when Della's husband, Mr James Dillingham Young, earns just \$ 20 a week?

Della finished crying. She went up to the looking-glass and began to powder her cheeks. Then she stood by the window and looked out dully at a grey cat walking on a grey fence in a grey backyard. Tomorrow would be Christmas Day, and she had only \$ 1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$ 1.87 to buy a present for Jim. Her Jim. Oh, the many happy hours she had spent planning for something nice for him! Something fine and rare, worthy of the honour of being owned by Jim.

Suddenly Della turned away from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its colour all of a sudden. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham Youngs in which they both took great pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair.

waterfall
Della let fall her beautiful hair and it looked like a cascade of brown waters. It reached below her knees. Quickly and nervously she combed it and did it up again. For a minute she faltered. Tears appeared in her eyes.

That was only for a moment. She put on her old brown jacket; she put on her old brown hat. With her eyes shining brightly she fluttered out of the door and down the stairs to the street.

She stopped at a shop with the sign 'Mme Sofronio. Hair Goods of All Kinds.' The shop was located on the second floor. Della ran up the stairs.

'Will you buy my hair?' asked Della.

'I buy hair,' said Madame. 'Take your hat off and let me have a look at it.'

Down came the brown cascade.

'Twenty dollars,' said Madame, lifting the beautiful hair with her experienced hand.

'Give it to me quickly,' said Della.

Della spent the next two hours in the stores eagerly looking for Jim's present.

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores. It was a platinum watch-chain, simple but well made. It was worthy of the watch. As soon as she saw it she decided that it was the right present for Jim. She paid twenty-one dollars for it and hurried home with the 87 cents that remained.

When Della reached home, pleased with the present, she grew nervous as she thought calmly about what she had done. She looked at the reflection in the mirror long, carefully, and critically. She brought

out her curling irons and began to curl her hair carefully. The tiny curls made her look like a schoolboy. 'If Jim doesn't kill me,' she said to herself, 'before he takes a second look at me, he'll say I look like a boy. But what could I do—Oh! what could I do with a dollar and eighty-seven cents?'

At seven o'clock the coffee was made and everything arranged to get dinner ready. Jim was never late. Della sat on the corner of the table near the door with the watch chain in her hand. Then she heard his step on the stairs. She turned white for just a moment. She prayed, 'Please God, make him think I am still pretty.'

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two—and he was burdened with a family! He needed a new overcoat and he was without gloves. Jim's eyes were fixed on Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise. He simply stared at her with a strange expression on his face.

Della got off the table and moved towards him. 'Jim, darling,' she cried, 'don't look at me that way. I had my hair cut off and sold it because I had to buy a Christmas present for you. I just had to do it. My hair grows so fast—you don't mind, do you? Say "Merry Christmas!" Jim, and let's be happy. You don't know what a nice—what a beautiful present I've got for you.'

'You've cut off your hair?' asked Jim, speaking with difficulty.

'Cut it off and sold it,' said Della. 'Don't you like me just as well, without my hair?'

Jim looked about the room curiously.

'You say, your hair is gone?' he said with an air almost of disbelief.

'You needn't look for it,' said Della. 'It's sold, I tell you—sold and gone. It's Christmas Eve, Jim. Be good to me, because I did it all for you.'

Jim seemed to wake up at last, and to understand. He kissed Della. He suddenly remembered that he had bought something for Della too. He drew a package from his overcoat pocket and threw it upon the table.

'Don't make any mistake, Dell,' he said, 'about me. Whatever happens I shall always love you just the same. Now open the package and you will understand why I behaved as I did.'

Della's white fingers quickly opened the package. And then at first a scream of joy followed by a quick feminine change to tears.

For there lay The Combs—the set of combs, side and back, that Della had seen in a Broadway window and liked so much. They were beautiful combs, so expensive and they were hers now. But alas, the hair in which she was to wear them was sold and gone! She took them up lovingly, smiled through her tears and said, 'My hair grows so fast, Jim!'

And then Della jumped up like a little cat and cried, 'Oh, oh!'

Jim had not yet seen his beautiful present. She held it out to him eagerly on her open palm.

'Isn't it lovely, Jim? I hunted all over town to find it. You'll have to look at your watch a hundred times a day now. Give me your watch. I want to see how it looks on it.'

Instead of obeying, Jim sat down on the couch and put his hands under the back of his head and smiled.

'Dell,' said he, 'let's put our Christmas presents away and keep them awhile. They are too nice to use just at present. I sold the watch to get the money to buy your combs. And now please get dinner ready.'

15 *An Interview*

RICHARD GORDON

I ASKED for the office of the Dean, Dr Lionel Loftus, F.R.C.P. A porter showed me into a small bare waiting-room decorated only by framed black-and-white pictures of past deans, which ran along the walls like a row of dirty tiles. As there were no chairs I sat on the edge of the dark polished table and swung my legs. The surroundings, and a week of my father's coaching, had made me depressed and nervous. My mind was filled with the awkward questions that Dr Loftus was even then contemplating asking me, and I found to my surprise I would give no satisfactory replies to any of them. I wondered what I should say if he simply asked me why I wanted to be a doctor. The answer was, I suppose, that neither my parents nor myself had the originality to think of anything else, but this didn't seem a suggestion likely to help me into the medical school.

This disheartening introspection was interrupted by the waiting-room door opening. An old man stood on the threshold, looking at me silently. He wore a heavy black jacket buttoned high in the chest, narrow trousers, and a two-inch collar. In his hand he held a pair of gold-rimmed pince-nez, which were attached to his right lapel by a thick black silk ribbon. He was so thin, so old, so pale, and so slow he could have taken his place in the near-by post-mortem room without attracting attention.

He clipped his glasses on to his nose with a slow, shaky movement and inspected me more carefully. I leapt to my feet and faced him.

'Gordon?' croaked the old man from the doorway.
'Mr Richard Gordon?'

'Yes, sir. That is correct, sir,' I replied with great respect.

'So you have come for entrance to St Swithin's?' the old man asked slowly.

'Yes, sir, I have.'

He nodded, but without enthusiasm.

'Your father is a Swithin's man, I believe?'

'Oh yes, sir.'

'I am not the Dean,' he explained. 'I am the medical school Secretary. I was Secretary here long before you were born, my boy. Before your father, probably. I remember well enough when the Dean himself came up to be admitted.' He removed his glasses and pointed them at me. 'I've seen thousands of students pass through the school. Some of 'em have turned out good, and some of 'em bad—it's just like your own children.'

I nodded heartily, as I was anxious to please everyone.

'Now, young feller,' he went on more briskly, 'I've got some questions to ask you.'

I folded my hands submissively and braced myself mentally.

'Have you been to a public school?' he asked.

'Yes.'

'Do you play Rugby football or Association?'¹

'Rugby.'

'Do you think you can afford to pay the fees?'

¹ Rugby football is a form of football in which the players use their hands for carrying the ball and tackling opponents; the game is played with fifteen men on each side, and an oval shaped ball is used.

In Association football there are eleven players on each side, using a round ball which must not be touched with the hands.

‘Yes.’

He grunted, and without a word withdrew. Left alone, I diverted my apprehensive mind by running my eye carefully over the line of black-and-white deans, studying each one in turn. After ten minutes or so the old man returned and led me in to see the living holder of the office.

Dr Loftus was a short, fat, genial man with wispy white hair like pulled-out cotton wool. He was sitting at an old-fashioned roll-topped desk that was stacked untidily with folders, copies of medical journals, letters, and reference books. On top of these he had thrown a Homburg hat,¹ a pair of yellow gloves, and his stethoscope. He was obviously in a hurry.

‘Sorry to keep you waiting, old man,’ he said cheerily, ‘I was held up at a post-mortem. Have a seat.’

I sat down on a hard leather chair beside the desk.

‘Now,’ the Dean began. ‘Have you been to a public school?’

‘Yes.’

‘Your people can afford the fees and that sort of thing?’

‘I believe so.’

‘You play Rugby, I suppose?’

‘Yes, sir.’

The Dean began to look interested.

‘What position?’ he asked.

‘Wing threequarter.’

He drew a pad of paper towards him and pencilled fifteen dots on it in Rugby formation.

‘Threequarter...’ he murmured to himself.

‘How old are you?’ he asked sharply.

‘Almost eighteen, sir.’

¹ A kind of formal hat worn by businessmen in England.

' Umm, first fifteen at school? '

' Oh yes, sir. '

The Dean traced lines through his dots, crossed others out, and rustled through a sheaf of typewritten papers beside him. He jerked back in his chair and inspected me closely all over.

' You're rather thin, aren't you,' he announced. ' I suppose you've got the speed? '

' I've got cups for the hundred,' I told him eagerly.

' Well, you may shape well. Lucky you're a three.¹ The hospital's full of forwards,² ' he added in disgust.

He frowned at his paper pad for a few seconds. His face suddenly lightened, and I saw he had come to a decision. My hands gripped the arms of the chair as I waited to receive it. Rising, he shook me briskly by the hand and told me he had pleasure in admitting me to St Swithin's.

I wondered for some time afterwards how he had been able to discover from these questions that I had the attributes of a successful doctor, but I later found out that even this brief interview was superfluous, as the Dean always took the advice of his old secretary and told applicants this man disliked the look of that there were no vacancies.

¹ Short for 'three-quarter back', one of four players in a Rugby side who are expected to run fast.

² Players who play football, hockey, etc. in forward positions. In Rugby, forwards are usually players with weight and strength rather than speed.

16 *On Being Measured for a Suit of Clothes*

ROBERT LYND

'You ought to have some new clothes. You are getting shabby.' Gradually the tone of command creeps in: 'You must have new clothes. Do ask E.V. the name of his tailor.' A week later italics make their appearance: 'You *must* get a new suit.' Italics quickly give way to small capitals: 'You MUST get a NEW SUIT. Will you go and get measured this afternoon?' 'No, no,' I protest, 'today is Friday. Nothing would persuade me to be measured for a new suit on Friday.' 'Well, then, on Monday.' Luckily, Monday is usually the thirteenth¹ or something equally impossible, and I have another good argument for postponement. A few days later there is an appeal to my better nature in the form of an outrageous falsehood: 'You know you promised.' This fails, as it deserves to fail, but at last there comes a morning when I find myself in a corner. . . . 'Will you go and get measured today, or shall I call for you in town and take you?' It is tyranny, but I know that I am beaten: 'All right, but he's sure to want a deposit, and I haven't any money.' 'Give him a cheque.' 'If I'm so shabby as you say I am, he'd probably refuse it.' 'Well, call in at the butcher's and get him to cash a cheque on your way into town.' 'I don't know the butcher.' 'That doesn't matter. He probably knows you. He must often have seen you passing.' 'If I'm so shabby as

¹ The number thirteen is considered to be unlucky: a superstition.

you say I am, he probably took me for a tramp.' 'Now you see what comes of dressing so badly. You're frightened of your own butcher.' 'No, I'm not. I'm frightened of bringing disgrace on all of you by being arrested in a butcher's shop for trying to get money by false pretences.' 'Oh, well, I'll come with you as far as the butcher's.' 'Don't trouble, I'll cash a cheque in town myself. But really I don't know when I'll have time to go to the tailor's. I promised to lunch with Jones today.' 'I'll ring up Mr Jones and explain.' 'Oh, don't trouble. Besides, I'm not sure that he didn't say yesterday that he wouldn't be able to come.' 'Good-bye,' I say sullenly, as I put on my coat, for I hate having my day ruined like this; 'What did you say the tailor's name was?' 'I think it was Turtle, or Tompkinson, or Tarbutt, or some name like that. Anyhow, you'll be able to find him quite easily. He's Alan's tailor.' 'What's his number?' I ask gloomily, for I know at least the name of the street. 'I don't know his number, but Alan said his shop was at the wrong end of the street.' 'Which is the wrong end of the street?' 'I don't know. Go and look at it and see.' 'But in what way is it the wrong end? Is it wrong morally or architecturally or socially? Does he mean that it's the end of the cheap end?' 'Oh, the cheap, I'm sure.' 'Honestly, I think I ought to put off going till we've seen Alan again and got some information about his tailor.'

Excellent though my reasoning was, I found myself later in the day walking along a street which seemed to be mainly inhabited by tailors, and turning over in my mind the problem of how to find the right shop in the wrong end of it. I walked up and down it twice till an idle policeman began to look at me. I felt that I must dive before long into some shop or other if only in order to escape his scrutiny. The nearest approach

to Turtle or Tompkinson or Tarbutt that I saw among the names on the shops was Pigeon, so I opened the door and went in. 'I want to be measured for a suit,' I said. 'Thank you, sir,' he said. 'What colour?' I said dark grey, for I had been told to say dark grey. As he looked among the rolls of cloth, he asked, 'Any recommendation?' 'Mr Hereward gave me your name,' I said. 'We always like,' he said, 'to know the name of any one who sends us a new customer so that we may write and thank him.'...

I warmed to the tailor to such a degree in consequence that, when he unrolled a length of dark grey cloth, I said, 'Yes, that will do excellently.' He said, 'There's another cloth I'd like to show you,' and he showed it to me. I looked at it, and said: 'I think I'll have that one.' 'But,' he declared, 'if you prefer something darker, here's something that might suit you,' and spread a third cloth on the top of the other two. 'Yes,' I said, looking at it, 'I think that's the nicest of the three.' 'But,' said the tailor, producing yet another roll of cloth, 'if you want something that will last for ever, I have a pattern here that I think will please you.' 'Yes,' I agreed, 'I like that very much. I think I'll have that.' 'But,' cried the tailor, 'if you think you'd like something else better—' 'No, no,' I pleaded, 'don't show me any more. It only makes it more difficult to choose.' 'Well,' he agreed, 'I don't think you'll be disappointed in any of those that I have shown you. Which did you say you preferred?' I took up one of the cloths between my finger and thumb and said with an air of decision, 'That one.' 'Oh,' he said, tugging one of the others into view, 'you would rather have it than this one?' I looked at this one, hesitated, and was lost. 'No,' I said, 'I think I'll have this one.' 'Of course,' he said, watching my face closely and then pointing at the third of the clothes,

'you'll not get the same wear out of any of them as out of that.' I nodded considerably. 'Well, perhaps, after all,' I said, 'I'd better have that.' As to which of the cloths I chose in the end, I know no more than Adam.¹

I stood in the midst of a superfluity of mirrors while he measured me as unemotionally as if I had been a corpse. As he measured, he and an invisible man outside the door kept talking in that strange jargon of numbers that nobody but a tailor can understand. '41½,' called the tailor loudly. '41½,' came the far-away answer of the ghost. . . . 'By the way,' I interrupted this extraordinary conversation after a time, 'I suppose you have noticed that I carry a good many things in my pockets. I hope you won't have the clothes too well cut, for I should only spoil them.' 'I see what you mean,' said the tailor, 'you would like them a little loose.' 'Loose,' I assented, 'but not too loose.' 'I see,' said he, 'and the trousers,' . . . 'Oh, just ordinary trousers.' 'Ordinary trousers,' he called out to the ghost. 'Trousers ordinary,' piped the ghost. Noting a certain disappointment in his voice, I asked him: 'What is the opposite of ordinary in trousers? Do you mean turned-up or do you mean the sort of trousers *Punch*² makes fun of?' 'Well, trousers are being worn a little wider this year. I think wider trousers would suit you.' 'Well,' said I, looking in the glass, and catching a glimpse of a pair of legs in ordinary trousers, 'if you think so, I don't mind having them a little wider, so long as you don't make them as wide as the trousers in *Punch*.' 'Oh, no,' he said, 'the great art in dress, as in everything else, is not to run to extremes.' I rather suspect that the

¹ The first man to be created (according to Christian belief).

² The title of a humorous and witty weekly periodical published from London.

origin of the Oxford trousers¹ was the mistake of a tailor who got his numbers mixed and put the waist-measurement in the wrong place. The tailor told me that he had recently cut a pair of trousers for an undergraduate which measured forty-four inches round the foot. I have no head for figures, but I think he said forty-four. . . . As I came out of the door, I looked up and down the wrong end of the street and asked myself, 'Can this be London or am I in Heaven?'

Since then, I have been back to have the suit 'tried on' for the first time. It did not, perhaps, look at its best as the tailor covered it with chalk-marks and ripped away a temporary canvas collar. 'How do you like the sleeves?' he asked me. 'I think they're exactly right,' I said. 'Just a shade on the long side?' he suggested. 'Well,' I agreed, 'perhaps just a shade.' And he took a piece of chalk and drew a line round the cuff, assuring me that they would look much better half an inch shorter. 'And the waistcoat—does the opening come down far enough?' 'Yes, I think it's just right.' 'Perhaps, just another inch or so?' 'Well, perhaps.' 'And the coat—is it quite long enough?' And he turned a mirror so that it reflected another mirror which in turn reflected my back. It was, I confess, a view to humiliate even a proud man. Impossible to describe it as the back of a Greek god² or to pretend that it was as straight as an arrow. Then the bald patch at the back of the head—the last time I had seen it was at a tailor's when it was no larger than a baby's palm. Since then it had spread. . . . 'God knows,' thought I, as I surveyed the back of the strange figure in the glass within the glass, 'for such

¹ Baggy trousers popular at one time among the undergraduates at Oxford.

² The Greeks were great admirers of physical beauty and represented their gods as models of physical perfection.

as you any old suit would serve. You and your new clothes,' I reflected bitterly. 'Bald and ambitious dreamer, go back to your shabbiness. You are mortal, and the very crown of your head bears evidences of your decay.' I came out into the street, pondering on the brevity of human life.

I walked slowly till I came to the right end of the street. Then, as I turned the corner, I suddenly remembered something. 'I must get a new hat,' I said.

17 *Life and Learning**

G. B. SHAW

Y o u all think, don't you, that you are nearly grown up. I thought so when I was your age; and now, after eighty-one years of that expectation, I have not grown up yet. The same thing will happen to you. You will escape from school only to discover that the world is a bigger school, and that you are back again in the first form. Before you can work your way up into the sixth form again you will be as old as I am.

The hardest part of schooling is, fortunately, the early part when you are a very small kid and have to be turned into a walking ready reckoner. You have to know up to 12 times 12, and how many shillings there are in any number of pence up to 144 without looking at a book. And you must understand a printed page just as you understand people talking to you.

[That is a stupendous feat of sheer learning; much the most difficult I have ever achieved; yet I have not the faintest recollection of being put through it, though I remember the governess who did it. I cannot remember any time at which a printed page was unintelligible to me, nor at which I did not know without counting that fifty-six pence make four and eightpence. This seems so magical to me now that I sometimes regret that she did not teach me the whole table of logarithms and the binomial theorem and all the other mathematical short cuts and ready reckonings as well. Perhaps she would have if she had known them herself.]

* For copyright reasons this passage has been printed in full. But for purposes of study the parts included within square brackets may be omitted.

It is strange that if you learn anything when you are young you remember it forever. Now that I am old I forget everything in a few seconds, and everybody five minutes after they have been introduced to me. That is a great happiness, as I don't want to be bothered with new things and new people; but I still cannot get on without remembering what my governess taught me. So cram in all you can while you are young.

[But I am rambling. Let us get back to your escape from your school or your university into the great school of the world; and remember that you will not be chased and brought back. You will just be chucked out neck and crop and the door slammed behind you.

What makes school life irksome until you get used to it, and easy when you do get used to it, is that it is a routine. You have to get up at a fixed hour, wash and dress, take your meals, and do your work all at fixed hours. Now the worst of a routine is that, though it is supposed to suit everybody, it really suits nobody. Sixth-form scholars are like other people: they are all different. Each of you is what is called an individual case, needing individual attention. But you cannot have it at school. Nobody has time enough nor money enough to provide each of you with a separate teacher and a special routine carefully fitted to your individual personality, like your clothes and your boots.

I can remember a time when English people going to live in Germany were astonished to find that German boots were not divided into rights and lefts: a boot was a boot and it did not matter which foot you put it on, your foot had to make the best of it. You may think that funny; but let me ask how many of you have your socks knitted as rights and lefts? I have had mine knitted that way for the last fifty years. Some knitters of socks actually refuse my order and say that it can't

be done. Just think of that! We are able to make machines that can fly round the world and instruments that can talk round the world, yet we think we cannot knit socks as rights and lefts, and I am considered a queer sort of fellow because I want it done and insist that it can be done. Well, school routines are like the socks and the old German boots: they are neither rights nor lefts, and consequently they don't fit any human being properly. But we have to manage with them somehow.

And when we escape from school into the big adult world, we have to choose between a lot of routines: the college routine, the military routine, the naval routine, the court routine, the civil service routine, the legal routine, the clerical routine, the theatrical routine, or the parliamentary routine, which is the worst of the lot. To get properly stuck into one of these grooves you have to pass examinations; and this you must set about very clearheadedly or you will fail. You must not let yourself get interested in the subjects or be overwhelmed by the impossibility of anyone mastering them all even at the age of five hundred, much less twenty. The scholar who knows everything is like the little child who is perfectly obedient and perfectly truthful: it doesn't exist and never will. Therefore you must go to a crammer. Now, what is a crammer? A crammer is a person whose whole life is devoted to doing something you have not time to do for yourself: that is, to study all the old examination papers and find out what are the questions that are actually asked, and what are the answers expected by the examiners and officially recognized as correct. You must be very careful not to suppose that these answers are always the true answers. Your examiners will be elderly gentlemen, and their knowledge is sure to be more or less out of date. Therefore begin by telling yourself this story.]

Imagine yourself a young student early in the 15th century being examined as to your knowledge of the movements of the sun and moon, the planets and stars. Imagine also that your father happens to know Copernicus,¹ and that you have learnt from his conversation that the planets go round not in circles but in ellipses. Imagine that you have met the painter Leonardo da Vinci,² and been allowed to peep at his funny notebook, and, by holding it up to a mirror, read the words 'the earth is a moon of the sun.' Imagine that on being examined you gave the answers of Copernicus and Leonardo, believing them to be the true answers. Instead of passing at the head of the successful list you would have been burnt alive for heresy. Therefore you would have taken good care to say that the stars and the sun move in perfect circles, because the circle is a perfect figure and therefore answers to the perfection of the Creator. [You would have said that the motion of the sun round the earth was proved by the fact that Joshua saw it move in Gibeon and stopped it.] All your answers would be wrong, but you would pass [and be patted on the head as a young marvel of Aristotelian science].

Now, passing examinations today is just what it was in the days of Copernicus. If you at twenty years of age go up to be examined by an elderly gentleman of fifty, you must find out what people were taught thirty years ago and stuff him with that, and not with what you are taught today.

But, you will say, how are you possibly to find out what questions are to be asked and what answers are

¹ A famous scientist of the 16th century who first discovered that the planets and the earth moved round the sun.

² A famous Italian sculptor and painter of the Renaissance; one of his well-known paintings is 'Mona Lisa'.

expected? Well, you cannot, but a good crammer can. He cannot get a peep at the papers beforehand, but he can study the old examination papers until he knows all the questions that the examiners have to keep asking over and over again; for, after all, their number is not infinite. If only you will swot hard enough to learn them all you will pass with flying colours. Of course, you will not be able to learn them all, but your chances will be good in proportion to the number you can learn.

[The danger of being plucked for giving up-to-date answers to elderly examiners is greatest in the technical profession. If you want to get into the navy, or practise medicine, you must get specially trained for some months in practices that are quite out of date. If you don't you will be turned down by admirals dreaming of the Nelson touch, and surgical baronets brought up on the infallibility of Jenner and Lister and Pasteur. But this does not apply to all examinations. Take the classics, for instance. Homer's Greek and Virgil's Latin, being dead languages, do not change as naval and medical practice changes. Suppose you want to be a clergyman. The Greek of the New Testament does not change. The creeds do not change. The Thirty-nine Articles do not change, though they ought to, for some of them are terribly out of date. You can cram yourself with these subjects and save your money for lessons in elocution.

In any case you may take it as a safe rule that if you happen to have any original ideas about examination subjects you must not air them in your examination papers. You may very possibly know better than your examiners, but do not let them find out that you think so.]

Once you are safely through your examinations you will begin life in earnest. You will then discover that

your education has been very defective. You will find yourself uninstructed as to eating and drinking and sleeping and breathing. Your notions of keeping yourself fit will consist mostly of physical exercises which will shorten your life by twenty years or so. You may accept me as an educated man because I have earned my living for sixty years by work which only an educated man, and even a highly educated one, could do. Yet the subjects that educated me were never taught in my schools. As far as I know, my schoolmasters were utterly and barbarously ignorant of them. School was to me a sentence of penal servitude. You see, I was born with what people call an artistic temperament. I could read all the masterpieces of English poets, playwrights, historians, and scientific pioneers, but I could not read schoolbooks, because they are written by people who do not know how to write. To me a person who knew nothing of all the great musicians from Palestrina¹ to Edward Elgar,² or of the great painters from Giotto³ to Burne-Jones,⁴ was a savage and an ignoramus even if he were hung all over with gold medals for school classics. As to mathematics, to be imprisoned in an ugly room and set to do sums in algebra without ever having had the meaning of mathematics explained to me, or its relation to science, was enough to make me hate mathematics all the rest of my life, as so many literary men do. So do not expect too much from your school achievements.

¹ An Italian composer of the sixteenth century, famous for his religious music.

² An English composer (1857-1934)

³ An Italian painter of the thirteenth century, known for his life-like paintings.

⁴ An English painter of the nineteenth century.

18 *Pity the Nation*

KAHLIL GIBRAN

AND Almustafa¹ came and found the Garden of his mother and his father, and he entered in, and closed the gate that no man might come after him.

And for forty days and forty nights he dwelt alone in that house and that Garden, and none came, not even unto the gate, for it was closed, and all the people knew that he would be alone.

And when the forty days and nights were ended, Almustafa opened the gate that they might come in.

And there came nine men to be with him in the Garden; three mariners from his own ship; three who had served in the temple and three who had been his comrades in play when they were but children together. And these were his disciples.

And on a morning his disciples sat around him, and there were distances and remembrances in his eyes. And that disciple who was called Hafiz² said unto him: 'Master, tell us of the city of Orphalese,³ and of that land wherein you tarried those twelve years.'

And Almustafa was silent, and he looked away toward the hills and toward the vast ether, and there was a battle in his silence.

Then he said: 'My friends and my road-fellows, pity the nation that is full of beliefs and empty of religion.'

'Pity the nation that wears a cloth it does not weave, eats a bread it does not harvest, and drinks a wine that flows not from its own wine-press.'

¹ An imaginary character.

² An Oriental poet of the 14th century.

³ An imaginary place. Kahlil Gibran himself comes from Lebanon.

'Pity the nation that acclaims the bully as hero, and that deems the glittering conqueror bountiful.

'Pity the nation that despises a passion in its dream yet submits in its awakening.

'Pity the nation that raises not its voice save when it walks in a funeral, boasts not except among its ruins, and will rebel not save when its neck is laid between the sword and the block.

'Pity the nation whose statesman is a fox, whose philosopher is a juggler, and whose art is the art of patching and mimicking.

'Pity the nation that welcomes its new ruler with trumpetings, and farewells him with hootings, only to welcome another with trumpetings again.

'Pity the nation whose sages are dumb with years, and whose strong men are yet in the cradle.

'Pity the nation divided into fragments, each fragment deeming itself a nation.'

19 *Testament*

JAWAHARLAL NEHRU

I HAVE received so much love and affection from the Indian people that nothing that I can do can repay even a small fraction of it, and indeed there can be no repayment of so precious a thing as affection. Many have been admired, some have been revered, but the affection of all classes of the Indian people has come to me in such abundant measure that I have been overwhelmed by it. I can only express the hope that in the remaining years I may live, I shall not be unworthy of my people and their affection.

To my innumerable comrades and colleagues, I owe an even deeper debt of gratitude. We have been joint partners in great undertakings and have shared the triumphs and sorrows which inevitably accompany them.

I wish to declare with all earnestness that I do not want any religious ceremonies performed for me after my death. I do not believe in any such ceremonies and to submit to them, even as a matter of form, would be hypocrisy and an attempt to delude ourselves and others.

When I die, I should like my body to be cremated. If I die in a foreign country, my body should be cremated there and my ashes sent to Allahabad. A small handful of these ashes should be thrown into the Ganga and the major portion of them disposed of in the manner indicated below. No part of these ashes should be retained or preserved.

My desire to have a handful of my ashes thrown into the Ganga at Allahabad has no religious significance, so

far as I am concerned. I have no religious sentiment in the matter. I have been attached to the Ganga and the Jumna rivers in Allahabad ever since my childhood and, as I have grown older, this attachment has also grown. I have watched their varying moods as the seasons changed, and have often thought of the history and myth and tradition and song and story that have become attached to them through the long ages and become part of their flowing waters.

The Ganga, especially, is the river of India, beloved of her people, round which are intertwined her racial memories, her hopes and fears, her songs of triumph, her victories and her defeats. She has been a symbol of India's age-long culture and civilization, ever-changing, ever-flowing, and yet ever the same Ganga. She reminds me of the snow-covered peaks and the deep valleys of the Himalayas, which I have loved so much, and of the rich and vast plains below, where my life and work have been cast. Smiling and dancing in the morning sunlight, and dark and gloomy and full of mystery as the evening shadows fall, a narrow, slow and graceful stream in winter, and a vast roaring thing during the monsoon, broad-bosomed almost as the sea, and with something of the sea's power to destroy, the Ganga has been to me a symbol and a memory of the past of India, running into the present, and flowing on to the great ocean of the future. And though I have discarded much of past tradition and custom, and am anxious that India should rid herself of all shackles that bind and constrain her and divide her people, and suppress vast numbers of them, and prevent the free development of the body and the spirit; though I seek all this, yet I do not wish to cut myself off from the past completely. I am proud of that great inheritance that has been, and is, ours, and I am conscious that I too, like all of us, am a link in that unbroken chain which

goes back to the dawn of history in the immemorial past of India. That chain I would not break, for I treasure it and seek inspiration from it. And as witness of this desire of mine and as my last homage to India's cultural inheritance, I am making this request that a handful of my ashes be thrown into the Ganga at Allahabad to be carried to the great ocean that washes India's shore.

The major portion of my ashes should, however, be disposed of otherwise. I want these to be carried high up into the air in an aeroplane and scattered from that height over the fields where the peasants of India toil, so that they might mingle with the dust and soil of India and become an indistinguishable part of India.

I Pippa's Song

ROBERT BROWNING

THE year's at the spring,
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearl'd;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven—
All's right with the world!

2 *Everyone Sang*

SIEGFRIED SASSOON

EVERYONE suddenly burst out singing;
And I was fill'd with such delight
As prison'd birds must find in freedom
Winging wildly across the white
Orchards and dark-green fields; on; on; and out
of sight.

Everyone's voice was suddenly lifted.
And beauty came like the setting sun.
My heart was shaken with tears; and horror
Drifted away. . . . O but every one
Was a bird; and the song was wordless; the singing
will never be done.

3 *Milk for the Cat*

HAROLD MONRO

WHEN the tea is brought at five o'clock,
And all the neat curtains are drawn with care,
The little black cat with bright green eyes
Is suddenly purring there.

At first she pretends, having nothing to do,
She has come in merely to blink by the grate,
But, though tea may be late or the milk may be sour,
She is never late.

And presently her agate eyes
Take a soft large milky haze,
And her independent casual glance
Becomes a stiff hard gaze.

Then she stamps her claws or lifts her ears
Or twists her tail or begins to stir,
Till suddenly all her lithe body becomes
One breathing trembling purr.

The children eat and wriggle and laugh;
The two old ladies stroke their silk:
But the cat is grown small and thin with desire,
Transformed to a creeping lust for milk.

The white saucer like some full moon descends
At last from the clouds of the table above;
She sighs and dreams and thrills and glows,
Transfigured with love.

She nestles over the shining rim,
Buries her chin in the creamy sea;
Her tail hangs loose; each drowsy paw
Is doubled under each bending knee.

A long, dim ecstasy holds her life;
Her world is an infinite shapeless white,
Till her tongue has curled the last holy drop,
Then she sinks back into the night,
Draws and dips her body to heap
Her sleepy nerves in the great arm-chair,
Lies defeated and buried deep
Three or four hours unconscious there.

4 *Loveliest of Trees*

A. E. HOUSMAN

LOVELIEST of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

5 Beauty

JOHN MASEFIELD

I HAVE seen dawn and sunset on moors and windy hills
Coming in solemn beauty like slow old tunes of Spain:
I have seen the lady April bringing the daffodils,
Bringing the springing grass and the soft warm April rain.

I have heard the song of the blossoms and the old
chant of the sea,
And seen strange lands from under the arched white
sails of ships;
But the loveliest things of beauty God ever has showed
to me
Are her voice, and her hair, and eyes, and the dear red
curve of her lips.

6 *Wander-Thirst*

GERALD GOULD

B E Y O N D the East the sunrise, beyond the West the
And East and West the wander-thirst that will not let
It works in me like madness, dear, to bid me say
For the seas call and the stars call, and oh! the call of
the sky.

I know not where the white road runs, nor what the
But a man can have the sun for friend, and for his
And there's no end of voyaging when once the voice
For the rivers call and the roads call, and oh! the call
of a bird!

Yonder the long horizon lies, and there by night and
The old ships draw to home again, the young ships
And come I may, but go I must, and, if men ask you
may put the blame on the stars and the sun and
the white road and the sky.

7 *In the Country*

W. H. DAVIES

THIS life is sweetest; in this wood
I hear no children cry for food;
I see no woman, white with care;
No man, with muscles wasting here.
No doubt it is a selfish thing
To fly from human suffering;
No doubt he is a selfish man,
Who shuns poor creatures sad and wan.
But 'tis a wretched life to face
Hunger in almost every place;
Cursed with a hand that's empty, when
The heart is full to help all men.
Can I admire the statue great,
When living men starve at its feet?
Can I admire the park's green tree,
A roof for homeless misery?
When I can see few men in need,
I then have power to help by deed,
Nor lose my cheerfulness in pity—
Which I must do in every city.
For when I am in those great places,
I see ten thousand suffering faces;
Before me stares a wolfish eye,
Behind me creeps a groan or sigh.

8 *On a Dead Child*

RICHARD MIDDLETON

MAN proposes, God in His time disposes,
And so I wandered up to where you lay,
A little rose among the little roses,
And no more dead than they.

It seemed your childish feet were tired of straying,
You did not greet me from your flower-strewn bed,
Yet still I knew that you were only playing—
Playing at being dead.

I might have thought that you were really sleeping,
So quiet lay your eyelids to the sky,
So still your hair, but surely you were peeping,
And so I did not cry.

God knows, and in His proper time disposes,
And so I smiled and gently called your name,
Added my rose to your sweet heap of roses,
And left you to your game.

9 *Silver*

WALTER DE LA MARE

S L O W L Y, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers, and sees
Silver fruit upon silver trees;
One by one the casements catch
Her beams beneath the silvery thatch;
Couched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy cote the white breasts peep
Of doves in a silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws, and silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.

10 *Where the Mind is without Fear*

RABINDRANATH TAGORE

WHERE the mind is without fear and the head is
held high;

Where knowledge is free;

Where the world has not been broken up into frag-
ments by narrow domestic walls;

Where words come out from the depth of truth;

Where tireless striving stretches its arms towards
perfection;

Where the clear stream of reason

has not lost its way into the dreary desert sand of
dead habit;

Where the mind is led forward by thee

into ever-widening thought and action

Into that heaven of freedom, my

Father, let my country awake.

EXERCISES

PROSE PASSAGES

1 The Five Kinds of Workers

I Find words from the passage having the following meanings:

- 1 place prepared for laying the rails
- 2 a shining mineral substance
- 3 as in the earliest times or periods
- 4 people who dig out stone, slate
- 5 people who produce cast iron

II Make verbs from the following words and use them in sentences of your own:

- 1 cultivator 2 worker 3 driver 4 grower
- 5 digger 6 teacher 7 helper 8 labourer

III Study the following tables. Make eight meaningful sentences from each of (a), (b), and (c) below, and then using your own words construct five more sentences on each of the patterns as in (a), (b), and (c):

(a)

<i>It+to be</i>	Subject Complement	Subject
It is	useless	to work hard at something nobody needs.
It is	much better	to divide the work among us.
It isn't	easy	to choose a simple name.
It is	difficult	to bring him here.
It won't be	easy	to get a taxi.

(b)

Subject + Verb	Adjective	to + infinitive
Work is	necessary	to keep the world going.
Exercise is		to keep one's body fit and strong.
Coal is	necessary	to keep our railways moving.
Sleep is	essential	to refresh one's body.
Books and journals are		to keep one's knowledge up to date.
Doors and windows are	ne	to keep the air inside a house fresh.

(c)

Subject + Verb	Gerund
A great many men are occupied in	moving things.
Most of his time is spent in	working.
He has started	wasting money on useless things.
Farmers should keep on	trying new methods of farming.
We should try	practising division of labour.

IV Develop the following into a short paragraph on 'Division of Labour' :

Workers specialize in one form of work—Man has practised this over a long period of history—step by step it has led to greater efficiency of production in our modern age—Compare simple division of labour (give examples of trades and crafts from the passage) with the complex, modern system where labour is divided by processes (modern mass production), each worker specializing in a particular process—its disadvantages; boredom and monotony.

2 Song

I Match the words in part A with their meanings in part B:

A 1 melodious 2 striking 3 conceal 4 mate
5 withdraw

B 1 hide 2 sweet-sounding 3 move back
4 noticeable 5 companion

II Rewrite the following sentences using a word from the passage in place of the word or words in bold type:

- 1 The **particular** purpose of bird song is to attract female birds.
- 2 Male birds usually keep other males away from **the areas they consider their own**.
- 3 Birds are **very watchful** while singing.
- 4 Birds are easily **frightened** by the sound of a gun shot.
- 5 A close and minute **examination** of the group

photograph revealed many defects in it, so we didn't buy it.

- 6 The song of the blackbird is richer and more **full of remarkable changes** in summer than in any other season.

III Find words from the passage having the following meanings:

- 1 a group of plants or animals having important common characteristics
- 2 occurring again and again
- 3 bird's resting place
- 4 an opponent or a competitor

IV Study the following tables; make fifteen sentences from (a), six from (b), and five from (c):

(a)

Subject + Verb	(Pro) Noun	Preposition	(Pro) Noun
It reminds	us	of	human song.
We do know	other things	about	bird song.
They need not guide	the solitary females	by	song.
The great spotted woodpecker attracts	females	by	his 'drumming.'
It signals	the presence of females	to	other male birds.
You can prepare	a drumming instrument	from	an old alarm clock.
Bird song brings	both the sexes together	for	mating and breeding.
Birds protect	their nests	from	all kinds of enemies.
You can fool	some birds	by	imitating their calls.

(b)

Subject + Verb	Conjunctive	Clause
We don't know	whether	birds themselves consider their song beautiful.
We will never know	what	birds feel.
We might well ask	why	a bird should stop singing.
You may see	how	it looks round in all directions.
Song is uttered	when	it is necessary.
Nobody will believe	how	foolish some birds are.
All birds know	when	they should stop singing.
We can explain	why	the male bird continues to sing.

(c)

If you watched a male song-bird,	you would notice that it is not alone.
If you heard the male heron's cry,	you would not like it.
If you imitated a golden oriole,	it would be easily fooled.
If you played one of Koch's records,	the woodpecker would reply.

(d) Notice the pattern 'easy to imitate'—
adjective + *to* + infinitive. Choose the
appropriate expressions of this type from
part A and complete the sentences given in
part B below:

- A Melodious to listen, interesting to watch,
difficult to protect, pleasant to hear, dan-
gerous to sing.

- B 1 Some male birds seem to feel that it is ——— when it is not strictly necessary.
 2 It is ——— the male bird dancing around the female bird.
 3 The cry of the male grey heron is not ——— .
 4 Some birds find it ——— themselves from more powerful rivals.
 5 The song of the nightingale is ——— to.
- V Fill in each blank space in the following passage with one of the following words:
- | | | | |
|------------|------------|-----------|---------|
| persistent | accomplish | territory | rivals |
| concealed | melodious | species | raucous |
| settles | breeding | courting | mating |
| perch | scrutiny | sites | scared |

Any one interested in birds will like to collect enough information to be able to name the ——— to which a bird belongs, as soon as one sees it. This requires long and careful ——— of various kinds of birds. To do this one has to visit their colony ——— and to lie ———, so that the bird may not get ———. One has to follow the bird's movements as it ——— on its ———, listen to its song which might be ——— or ———, find out what birds are its ——— and how it guards itself and its ——— against them. If it is the ——— season, one has to observe its ways of ——— and ———. To ——— this means ——— efforts spread over a long period of time but surely it is worth its while.

3 *An Excellent Father*

- I Match the words in part A with their meanings in part B:
- | | | |
|--|-----------------|-----------|
| A 1 compassion | 2 neighbourhood | 3 selfish |
| 4 discretion | 5 disclose | |
| B 1 thinking only of one's own interests | | |
| 2 to tell | 3 pity | |

4 carefulness in speech and action

5 the area near the place where one lives

II Rewrite the following sentences using a word from the passage in place of the word or words in bold type:

1 Mrs Bennet complained that her husband always took delight in **making her angry and unhappy**.

2 Mrs Long was the first to tell Mrs Bennet that Netherfield Park had been **rented out** to Mr Bingley.

3 Mr Bennet knew that his wife's astonishment would **be greater than that of** the rest.

4 Mrs Bennet told her husband that Mr Bingley was **unmarried**.

III (a) Find words from the passage having the following meanings:

1 in great haste; unwilling to wait

2 making one's home in a place (permanently)

3 intention or plan

(b) Give the noun forms of the following words:

1 assemble 2 discreet 3 disclose

(c) Find words from the passages ending in:

-ly, -tion, -hood, -ance, -ment

IV Study the following tables (a) and (b) and make five more sentences on each of the patterns as in

(a) and (b) using your own words:

(a)

Subject + Verb	to + infinitive
Mr Bennet had always intended	to visit Mr Bingley.
Mrs Long has promised	to introduce him to us.
The Bennet sisters wished	to attend the assemblies.
You wanted	to tell me something.
They were delighted	to hear that Mr Bingley had taken Netherfield Park.

(b)

It + to be	Subject Complement	Subject
It is	very likely	that he may fall in love with one of our daughters.
It is	good news	that a rich bachelor has taken Netherfield Park.
It is	almost certain	that he will marry one of our girls.
It was	not clear	what Mr Bingley meant to do there.
It is	such a good joke	that you should have gone this morning.
It was	Mrs Bennet's guess	that Mrs Long wouldn't introduce them to Mr Bingley.

- V Fill in each blank space in the following passage with one of the following words:
- | | | | |
|---------------|-----------|-----------|-----|
| neighbourhood | disclosed | impatient | let |
| settle | selfish | single | |

Netherfield Park was vacant for a long time. At last a rich young gentleman, Mr Bingley, decided to take the place and it was ~~out~~ out to him. When Mrs Long ~~told~~ this fact to Mrs Bennet, she was delighted, especially because Mr Bingley was — and she hoped that he might marry one of her daughters. Mrs Bennet was so — that she gave this news to her husband without any delay. She told him that Mr Bingley, a rich young bachelor, had decided to — down in the —. Mrs Bennet asked him to call on Mr Bingley. She had a — motive in asking him him to do so.

4 Fetching the Doctor

I Rewrite the following sentences using a word from the passage in place of the words in bold type:

- 1 The lantern was **moving from side to side** because of the strong wind.
- 2 Kitty, the young horse, covered the distance **without any difficulty**.
- 3 Hamlin was greatly surprised when he was **awakened suddenly** from his sleep.
- 4 Hamlin chose a particular horse because she was **known never to fail**.
- 5 He got employed in the army as a **person carrying messages**.

II Study the following tables:

(a)

Subject + Verb	(Pro) Noun	Infinitive
I heard	my mother	call.
I could hear	my father	cry out.
I saw	Kit	fall to her knees.
I saw	the doctor's carriage	flash past.
Hamlin heard	the dog	bark.
I could see	my father	twist with pain.
Did you hear	the whip	crack?
He felt	the carriage	shake.

Make ten meaningful sentences from the above table.

(b)

Subject + Verb	as + adv. clause
I heard my mother call	as I lay in sleep.
The doctor called out	as he flashed past.
The wind was cold	as I made my way through mud and rain.
I called out	as I flew into my clothes.
I chose Kitty	as she was dependable.
I hurried up	as my father was in great pain.
The dogs barked	as I passed through the village.
Hamlin whipped Kitty	as he wanted to reach the Doctor's house quickly.
The horse fell down	as it was dark.
I felt glad	as the doctor's carriage flashed past.

Make fifteen meaningful sentences from the above table.

(c)

Subject + Verb	Preposition	Preposition Object
I trusted	to	the sharp senses of the horse.
You must go	for	the doctor.
I couldn't fail	in	my duty.
I climbed	into	the saddle.
I could always depend	on	Kitty.
Mother succeeded	in	waking Hamlin up.
I didn't want to fail	in	my duty to get the doctor.
I asked	for	the doctor's advice.
I believed	in	what the doctor said.

Make nine meaningful sentences from the above table.

III Fill in each blank space in the following passage with one of the following words:

flash past, relief, roused, dependable, messengers

The army employs a number of — to deliver important messages. These men have to be very — and are likely to be — from their sleep even at midnight to do their job. Quite often they use horses and get very close to the enemy lines. It is a great — to them if they manage to — the enemy and deliver the message at the right place and time.

5 Streamlining

I Match the words in part A with their meanings in part B

- | | | |
|-----------|--------------|-----------|
| A 1 fluid | 2 projection | 3 gliding |
| 4 vehicle | 5 vast | 6 device |

- B 1 a part standing out from the main mass of an object 2
 2 moving smoothly in the air without effort 3
 3 liquid
 4 huge
 5 an instrument for a special purpose 6
 6 any kind of carriage on land: cart, car, etc.

II Find words from the passage having the following meanings:

- 1 succeed in doing
- 2 the act of carrying people and things
- 3 die
- 4 the compartment in an aircraft where the pilot sits
- 5 the part of a car which helps to keep it cool
- 6 drawing in of air

- 7 to reduce the friction of air against the outer surface of moving objects like cars, trains, aeroplanes, etc.

III Fill in the blanks in the sentences given below with appropriate words from the passage:

- 1 A — bullet in flight causes — in the air.
- 2 A moving object pushes back air. This results in —.
- 3 Early experiments were made to streamline the — and other projections of locomotives.

IV Find from the passage words ending in:

- (a) -est, -able, -ble, -ance, -ive, -ly
- (b) Give one word for each of the following:
 - 1 a person who designs dresses
 - 2 a skilled workman, especially one who makes or uses machinery
 - 3 a person who flies an aeroplane
 - 4 a person who produces things on a large scale
- (c) Use the following words both as nouns and verbs in sentences of your own:
 - 1 drag
 - 2 paddle
 - 3 type

V Study the following tables (a), (b) and (c) and then, using your own words, construct five more sentences on each of the patterns as in (a), (b) and (c):

(a)

Subject + Verb	to + infinitive
Cars are streamlined	to reduce air resistance.
Tall factory chimneys are built	to offer as little resistance to air as possible.
This head-dress has been made	to protect the driver's eyes.
This blade has been made	to give a smooth shave.
The walls of the house have been designed	to keep the rooms cool.

(b)

Subject + Verb	(Pro) Noun	Adverbial
A hare flattens	its ears	when running.
Birds draw up	their legs	when in flight.
He curls up	his legs	when sleeping.
An aeroplane retracts	its wheels	when it leaves the ground.
A steamer lessens	its speed	when it enters a har- bour.

(c)

Subject + Verb	Adjective	to + infinitive
Germany and America were	the first	to experiment with streamlined trains.
Bharatpur state was	the last	to accede to the Bri- tish Empire.
John was	the first	to arrive in time.
He was	the first	to speak at the meet- ing.
Russia was	the first	to send a man into outer space.

6 My Dog Marcus

I Match the words in part A with their meanings in part B:

- A 1 lively 2 carve 3 brutal
 B 1 cruel 2 full of life
 3 cut meat into pieces

II (a) Find words from the passage having the following meanings:
 1 great suffering
 2 response

3 a small piece

4 deep love

✓ (b) Make verbs from the following words:

1 devotion 2 reaction 3 relief

(c) Use the following words as nouns and then as verbs in sentences of your own:

1 scrap 2 torture 3 gaze 4 bound

Example: 1 Can you empty a hot cup of tea in one *gulp*?2 He *gulped* down a hot cup of tea.

(d) Find words from the passage ending in:

-ble, -ness, -ful, -al, -tion, -est.

III Study the following tables:

(a)

Subject + Verb	(not) to + infinitive
He failed	to hear three repeated commands.
We decided	to restore Marcus's hearing.
They agreed	to cure him.
He pretended	not to hear my command.

Make five more sentences using your own words on the same pattern as in (a).

(b)

Subject + Verb	that clause
No one will believe	that he recently had an idea.
My wife and I agreed	that he had to be cured.
She suggested	that we should start early.
They never thought	that Marcus would refuse to go for a walk.
She expected	that she would cure Marcus of his deafness.

Make ten meaningful sentences from this table.

IV Fill up each blank in the passage given below with one of the following words:

devotion intensive bounded frisking
gazed scraps

Vinod, a friend and a neighbour of mine, is very fond of dogs. He has a huge, handsome Alsatian dog. He has given him — training to chase away strangers. There is a big sign at the entrance of his house, 'Beware of dogs'.

It is interesting to see his Alsatian dog — about the gate before Vinod takes him out for a walk in the morning.

One evening a stranger, who must have been a thief threw some — of meat at the dog. The dog first — at him lazily, but suddenly — to his feet and attacked him. The stranger ran for his life.

For sheer — to his master, no other animal can beat a dog.

7 Co-operation

I Match the words in part A with their meanings in part B:

- | | | | |
|---|----------------|--------------|-------------|
| A | 1 shortage | 2 crisis | 3 eliminate |
| | 4 aspire | 5 handicraft | 6 peasantry |
| | 7 collectively | 8 worthwhile | |

- B
- 1 hope for
 - 2 condition of not having enough
 - 3 valuable
 - 4 a time or period of great difficulty
 - 5 remove
 - 6 jointly

- 7 art or craft needing skill with the hands
- 8 small farmers and agricultural labourers as a class

II Rewrite the following sentences using a word from the passage in place of the word or words in bold type:

- 1 Poor countries are those where the means of **earning a living** are the fewest.
- 2 Spoken words get **changed** as they pass from mouth to mouth.
- 3 Indians are very fond of giving **money, food and clothes** to beggars.
- 4 The area of contact between minds was **enlarged** through the written word.

III Find words from the passage having the following meanings:

- 1 separated from other persons or things
- 2 more than what is needed or used
- 3 a state of inactivity; not moving forward
- 4 wealth which a person has or can use

IV (a) Use the following words first as nouns, and then as verbs in sentences of your own:

- 1 plot 2 store 3 market

(b) The suffix ' -ment ' is added to some verbs to make them nouns:

e.g.: If we add the suffix ' -ment ' to the word ' procure ', it becomes ' procurement. ' Find three words from the passage to which the suffix ' -ment ' can be added.

✓ (c) Form verbs from the following words:

- 1 realization
- 2 mechanization
- 3 stagnation

V Study the following table and make five sentences on the same pattern using your own words:

<i>It + to be</i>	Subject Complement	<i>that</i> clause
It is	only by combining	that man has achieved all that is worthwhile in life.
It is	by uniting with others	that man has really found himself.
It is	co-operation	that has helped nations towards prosperity.
It is	unity	that makes a nation strong.

8 *The Man from Mars*

I Match the words in part A with their meanings in part B:

- A 1 moisture 2 polar
3 conceivable 4 evidence

- B 1 relating to the North or South Poles of planets
2 wetness 3 proof
4 that which can be thought of

II Rewrite the following sentences using a word from the passage in place of the word or words in bold type:

- 1 X-rays can **pass into** the human body and help doctors to know the real condition of the diseased parts.
- 2 We can't possibly find any **living being** on a planet where there is no oxygen.

3 Oxygen is necessary to **support** animal life.

III (a) Find words from the passage having the following meanings:

- 1 a place with water and trees in a desert
- 2 a person interested in the study of planets
- 3 attractive and interesting
- 4 an instrument for making distant objects appear larger and nearer

(b) Find words from the passage ending in:
-able, -er, -est, -ful, -ure

(c) Give the corresponding adjective of the following words:

- 1 evidence 2 moisture 3 pole

IV Study the pattern of the following sentences:

(a)

**It +
to be**

**Subject
Complement**

Subject

It is

quite likely

that astronomers are mis-
taken in their beliefs

Find two sentences of this pattern from the passage.

(b)

Subject + Verb

that clause

The scientists agree

that man can survive on the
moon.

Find three sentences of this pattern from the passage.

9 Courage

Imp.

I Match the words in part A with their meanings in part B:

- A 1 counsel 2 display 3 parable
4 sanctuary 5 opponent 6 kindred
- B 1 a short story told to teach a moral
2 advice 3 show 4 relations
5 the inner part of a temple where the God or Goddess is worshipped
6 enemy

II Rewrite the following sentences using a word from the passage in place of the word or words in bold type:

- 1 Madhava heard a noise and stopped to **look closely** into the sanctuary.
- 2 Madhava engaged the priest in a fierce **fight**.
- 3 Vibhishana was left with no **choice** but to go **away**.
- 4 The Buddha showed a new way of life to the people.
- 5 If one **continues to work hard and patiently** one is sure to be successful.
- 6 The guests were served **food and drinks** at the party.
- 7 The students helped in **putting out** the fire which broke out in the chemistry laboratory yesterday.

III Find words from the passage having the following meanings:

- 1 a large gathering of people
- 2 substance producing a sweet smell while burning
- 3 great anger
- 4 great suffering (of mind or body)

✓ IV (a) Use the following words first as nouns and then as verbs in sentences of your own:

- 1 file 2 note 3 combat
4 incense 5 counsel

✓ (b) Give the adverbial forms of the following words:

- 1 mortal 2 sole 3 frank 4 bold

V Study the following tables:

(a)

Subject + Verb <i>to be</i>	Subject Complement	Adverbial
The class was	empty	within a few minutes.
The sky was	dusty	in the morning.
The sea was	stormy	around the Cape of Good Hope.
The sea was	calm	during daytime.
Vibhishana was	fearless	before king Ravana.
The entire crew was	gay	when the ship started.

Make five sentences on the same pattern as in the above table using your own words.

(b)

<i>It</i> + Verb	Subject Complement	Adverbial
needs	great courage	to stay in the right path.
requires	great strength of mind	to keep away from evil.
	moral courage	to oppose people in power.
		to challenge the so-called pundits and their influence.

Make as many meaningful sentences as you can from this table.

VI Write a paragraph of about 75 words on *how you or some one you know saved a child from drowning*, using the following hints. Use past tense forms.

Festival — celebrated — a river — lots of people — Men, women and children — wearing gay dresses — People taking a holy dip — A young mother — her small child — suddenly slips —.

The first one to jump — swim against a strong current — get hold of the child — swim back — Mother happy — praise for being brave.

10 *The School for Sympathy*

I Match the words in part A with their meanings in part B:

A	1 flower-bed	2 authoritative	3 plight
	4 discourse	5 ghastly	6 apparent

B

- 1 a talk
- 2 a plot of land where flowers are grown
- 3 commanding
- 4 easily seen or understood
- 5 terrible
- 6 unfortunate condition

II Rewrite the following sentences using a word from the passage in place of the word or words in bold type:

- 1 A lame person needs **support made of wood or metal** to be able to walk.
- 2 The children in Miss Beam's school didn't feel **anxious to go back to their homes** because they liked the school.

- 3 The methods of teaching used in Miss Bea's school were marked by **freshness and newness**.
- 4 If we **introduce** good ideas into the minds of children they will grow up into useful citizens
- III (a) Find words from the passage having the following meanings:
 1 avoid hitting against something
 2 kindness of heart
 3 the feeling of responsibility towards others in society
- (b) Find words from the passage ending in:
 -age, -ful, -ity, -less, -ship, -tie, -tive.
- (c) Give the noun forms of the following verbs:
 1 afflict 2 apply 3 execute
 4 participate 5 understand
- IV (a) Study the following tables (a) and (b) and make five sentences on each of the patterns as in (a) and (b) using your own words:

(a)

Subject + Verb	Subject Complement
Her hair was beginning to turn	grey.
The leaves are starting to turn	brown.
Everything in the school seemed	different.
The boys and girls didn't appear	homesick.

(b)

There + Verb	Subject Complement
	an old man tying up roses.
	a girl with a crutch just under the window.
There is/was	no one in sight.
	a little merry thing with bandaged eyes.
	a tall girl walking with Miss Beam.

- V Fill in each blank space in the passage given below with one of the following words:

originality	practically	companions
apparent	dodged	perplexed

Ramesh and I have been regular ——— for quite some time. We go together to the office and usually leave it at about the same time. We spend ——— all our evenings at each other's house. Despite this ——— closeness I have always felt that Ramesh is keeping some secret from me. Off and on I have questioned him on this but he has always ——— my questions. This has ——— me very much. I have often thought of various ways to draw him out but I just don't have the ——— to make him open up.

II A Visit to the Moon

- I Match the words in part A with their meanings in part B:

A 1 particles	2 atmosphere	3 precisely
4 terrestrial	5 landscape	6 arid
7 alternation	8 fatigue	9 assume

B 1 in an exact manner	2 scenery
3 very small bits	
4 mixture of gases around the earth	
5 tiredness	6 dry
7 of the earth	
8 take on	9 succeeding each other by turns

- II Rewrite the following sentences using a word from the passage in place of the word or words in bold type:

1 The moon has been observed for centuries, and no scientist has ever found any trace of **trees, flowers or plants.**

- 2 The clearness of light **continues** after we have arrived on the surface of the moon.
- 3 If we leave our drinking water standing, it will have **disappeared into space** by the time we want to drink it.
- 4 There are no fogs or rains to **darken** the illumination of the moon's surface.
- 5 There has been a **noticeable** rise in prices since the second world war.
- 6 The gravitation that the sun **exercises** on the planets keeps them (moving around) in their orbits.

III (a) Find words from the passage having the following meanings:

1 the smallest sized substance that can exist separately without losing its chemical characteristics

2 artist's place of work

3 the dim light before sunrise or after sunset

4 a set of scientific instruments

5 physically strong and quick

(b) Find words from the passage ending in:
-tion, -ness, -able, -ble

(c) The suffix '-ly' added to the word 'easy' gives us the adverbial form 'easily'. Select five words from the passage which can form adverbs with '-ly'.

✓ (d) Make sentences of your own using the following words first as nouns and then as verbs:

1 poise

2 pitch

3 rocket

IV Study the following tables (a), (b), and (c) and construct five more sentences on each of the patterns as in (a), (b), and (c) using your own words:

(a)

	mix two molecules of hydrogen with one molecule of oxygen	we get water.
If we	heat iron	it expands.
	compress a solid substance	it changes its shape.
	pour oil on water	it floats.

(b)

	rub a comb with a silk handkerchief and put it under your nose	you will hear a crackle.
If you	cut some strips of polythene and strike them with your fingers	your fingers will attract the strips.
	disconnect one of the wires	the electric lamp will go out.
	come across scientific terms often	they'll become familiar.

(c)

	go on long leave	apply in advance.
	go to the U.S.A.	get a passport.
If you	stay at the	first reserve a
want to	Ashoka Hotel	room.
	spend your holiday in Simla	write to the
		Information Bureau.

V Fill in each blank space in the passage given below with one of the following words:

rockets relatively atmosphere arid reflector utterly

The two great nations, Russia and America, have announced that some of their men will land on the moon. The race is a ——— hard one since both want to be the first to reach the moon. They are spending a great deal of money on building ———.

The moon, scientists tell us, is — and has no — This means that it has no air, no changes of weather such as we are used to. The moon has no light of its own, it merely acts as a — to the sun. It is dark there till the sun rises.

12 *My Financial Career*

- I Match the words in part A with their meanings in part B:
- | | | | |
|---|-----------------------------------|-------------|------------|
| A | 1 imply | 2 transact | 3 reckless |
| | 4 self-evident | 5 conjuring | |
| B | 1 not caring for the consequences | | |
| | 2 an act of magic | | |
| | 3 mean | | |
| | 4 to do business | | |
| | 5 needing no proof | | |
- II Rewrite the following sentences using a word from the passage in place of the word or words in bold type:
- 1 I knew **in advance** that I would become an irresponsible idiot in the bank.
 - 2 In the bank I looked round at the clerks **in a shy manner**.
 - 3 The currency notes in my pocket had become **crushed**.
 - 4 Are you **taking out** all your money from the bank?
- III (a) Use the following words first as nouns and then as verbs:
- | | | |
|----------|----------|----------|
| 1 plunge | 2 slip | 3 battle |
| 4 bank | 5 clutch | 6 prompt |
- (b) Find words from the passage ending in:
-ble, -ant, -al, -ous, -ive
- IV Study the following tables:
(Note: *that* may sometimes be omitted in this position.)

(a)

Subject + Verb	that clause
I felt	(that) the bank was the only place for it.
He felt	(that) I had an awful secret to reveal.
He concluded	(that) I was a son of Baron Rothschild or a young Gould.
The people in the bank thought	(that) I was an invalid millionaire.
Then I realized	(that) I had written fifty-six dollars.
He knew	(that) the sight of the bank would rattle him.
The manager concluded	(that) I was one of Pinkerton's men.
He expected	(that) he would be treated well in the bank.

Make fifteen meaningful sentences from the above table.

(b)

Subject	Verb	Gerund	to + infinitive
All the clerks	stopped	writing	to look at me.
He	started	shouting	to draw attention.
The police	went on	searching	to get hold of some secret document.
She	continued	applauding	to show her appreciation.
She	began	whistling	to amuse herself.
His friend	stopped	criticizing	to win over his opponents.
He	began	complaining	to show his disappointment.

Make ten meaningful sentences from the above table.

(c) Study the pattern of the sentence given below:

Subject + Verb

to + infinitive

I hope

to buy some company shares.

Find four sentences of this pattern from the passage.

13 The Never-Never Nest

I Match the words in part A, with their meanings in part B:

- | | | | |
|---|------------------------------------|----------------------|----------|
| A | 1 lounge | 2 absurd | 3 relent |
| B | 1 a sitting-room in a house | 2 ridiculous, stupid | |
| | 3 become less stern or less severe | | |

II Rewrite the following sentences using a word from the passage in place of the word or words in bold type:

- 1 I had to spend Rs 2000 on the purchase of **cots, tables, chairs and cupboards**.
- 2 One must learn the habit of **careful spending** and save some money every month.
- 3 Aunt Jane never owed any money to any one in her life, her **principle** was 'Cash down'.
- 4 You have a **warm and comfortable** place, though it is **expensive**.

III Find out words from the passage meaning:

- 1 a payment that is made every three months
- 2 to write one's name on the back of a cheque
- 3 in a pitiful manner
- 4 a part payment
- 5 money borrowed from a bank or a person

Furniture

matto

IV (a) Note the use of **must** in the following sentences:

1 You simply **must** have a radio set now-a-days.

(It is very necessary to have a radio set nowadays.)

2 Oh, **must** you really go? (Is it really necessary for you to go?)

3 Now, I **must** be going. (Now, it is necessary for me to go.)

4 You **must** be getting on very well to keep up a place like this? (I think that you're getting on very well because you can keep up a place like this.)

5 You **must** be tired. (I assume you are tired.)

In the first three sentences **must** expresses obligation or necessity. In sentences 4 and 5 **must** indicates probability.

Make ten sentences in all using **must** to express necessity in the first five. In the next five sentences **must** should indicate probability.

(b) There are a few verbless sentences in the passage. They are complete sentences, not fragments.

1 Charming! (It is charming.)

2 Such a cosy little room! (It is such a cosy little room.)

3 Worring you, Aunt Jane? (Is anything worrying you, Aunt Jane?)

In normal conversation verbless sentences are quite appropriate. Now expand the following into sentences keeping in mind the contexts in which they appear in the passage.

1 And such pretty furniture.

2 How much of it?

3 Instalments?

4 All yours?

V (a) Study the following tables:

Subject + Verb	(Pro) Noun	to + infinitive
I want	you	to run and post this for me.
I won't allow	you	to waste so much money.
He likes	his wife	to listen to all his political speeches.

In the table given below, fill up the Verb column with suitable verbs from list A and the *to + infinitive* column with suitable *to + infinitives* from list B and make fifteen meaningful sentences:

Subject	Verb	(Pro) Noun	to + infinitive
Aunt Jane		them	money wisely.
Jack		her	him Rs 10.
Jill		him	the doctor.
She		the nurse	the letter.
They		the neighbours	lunch with him.
He		his wife	what she likes.
She		everyone	well of her.
He		his servant	the guests.

List A
 expects
 advised
 persuaded
 allows
 invited
 sent
 forced

List B
 to bring in
 to speak
 to spend
 to lend
 to choose
 to have
 to pay
 to post

(b)

Subject + <i>be going</i>	<i>to</i> + infinitive
I am not going	to sit on Mr Sage's furniture.
Now you are going	to be angry with me.
Aunt Jane is not going	to lend us any more money.
We are not going	to buy that radiogram.
Arun is going	to take Shiela for a drive.
They are going	to see the exhibition today.
Paying back a loan is going	to cause us great difficulty.
It is going	to cost quite a lot.

Make ten meaningful sentences from the above table.

(c) Use the following words in sentences of your own first as nouns and then as verbs:

A 1 shriek 2 sink 3 leap 4 loan 5 seal

B Make adverbs from the following words:

1 cosy 2 easy 3 quarter

VI Fill in the blanks in the passage given below with one of the following words:

instalments, thrift, quarterly, loan

My friends, Anil and Vijay, live in a house at some distance from the city. They live well and living well for them means living expensively. They don't believe in —. They buy anything that attracts them, even if it means taking a — from the bank. The money is, of course, paid back in — —.

14. *A Gift for Christmas*

I Match the words in part A with their meanings in part B:

A 1 feminine 2 reasonable 3 platinum

B 1 precious silver-coloured metal

2 relating to women

3 sensible

II Rewrite the following sentences using a word from the passage in place of the word or words in bold type:

1 Jim carried under his arm a **bundle in which something was packed**.

2 Della knew where Madame Sofronio's shop was **situated**.

3 There is a **set of rooms** available in Scindia Mansion.

4 Madame Sofronio examined Della's hair **carefully** to see how much it was worth.

III (a) Find words from the passage having the following meanings:

1 a waterfall

2 a long coat worn over ordinary clothes for protection against cold

3 the state of being poor

(b) Some verbs can be changed into nouns by adding the suffix '-ion'. For example: 'suggest' becomes 'suggestion' by the addition of the suffix '-ion'. Find five words from the passage to which the suffix '-ion' can be added.

IV (a) Study the following tables:

Subject + Verb	too	Adjective	to	Infinitive
Della was		poor		buy a good present for Jim.
She loved Jim		well		mind losing her hair.
Jim was	too	young	to	bear so many responsibilities.
Madame Sofronio was		experienced		pay more than twenty dollars for the hair.
He was		hungry		argue about it.
He is		busy		attend to it now.

Make ten meaningful sentences from the table given above.

(b) Note the following:

I cut it off.

The pattern in the sentence is: verb + *it* and adverbial particle.

The order of the three words cannot be changed.

Make ten meaningful sentences from the following table:

Subject + Verb	it	Adverbial Particle
Please lock		up.
She gave		away.
You have given	it	back. 2
I kicked		off.
He knocked		down.
Please put		

V Fill in each blank space in the following passage with one of the following words:

poverty, apartment, locate, critically, package, overcoat

3

1

2

It was difficult to — the house as I had lost the address given to me by a friend of mine. I found it at last and rang the bell. An old man opened the door and he looked — at me. He was wearing an old — which was a proof of his —. He asked me to come in, with the air of a man full of suspicion. I stepped inside the — which was small, dark and dirty. When I told him that the — was from his son, he became quite friendly with me.

VI Write a paragraph of about 75 words on 'Buying A Birthday Present'.

Make use of the following points in the paragraph you write.

Use only forms of the simple past tense:

A friend's birthday — last Saturday — very little money — borrowed some — cost twenty-five rupees — nice present — pleased my friend very much.

15 *An Interview*

I Match the words in part A with their meanings in part B:

A 1 contemplate 2 coaching 3 introspection
4 disheartening 5 submissive 6 apprehensive
7 depressed 8 diverted

B 1 examining one's own thoughts 2 think
3 obedient 4 training 5 not encouraging
6 amused 7 anxious 8 low in spirits

II Rewrite the following sentences using a word from the passage in place of the word or words in bold type:

- 1 As I waited to receive the decision, my hands **firmly held** the arms of the chair.
- 2 I wondered how Dr Loftus had decided that I had all the **qualities** of a successful doctor.
- 3 Dr Loftus was a **pleasant, kindly** man.
- 4 This interview was **unnecessary** as the Dean had already made up his mind about me.

- III (a) Find words in the passage ending in:
-ous, -ory, -ity, -ment, -ance, -ive, -ure
- (b) Find words in the passage beginning with:
intro-, post-, dis-, un-.

- IV Study the following tables (a) and (b) and construct five more sentences on each of the patterns as in (a) and (b) using your own words:

(a)

Subject + Verb	(Pro) Noun	Past Participle
The surroundings had made	me	depressed.
The awkward ques- tion left	him	shaken up.
He found	his name	crossed out.
The young boy found	Dr Loftus's table	stacked with papers.
He felt	his voice	choked up.

(b)

Subject + Verb	Adverbial Complement
He sat	on the edge of the table.
The medical journals were lying	on the top of the table.
He was sitting	on the arm of the chair.
He waited	at the entrance.

(c) Study the pattern of the following sentence:

Subject + Verb	Preposition	Preposition Object
I asked	for	the office of the Dean.

Find three sentences of the same pattern from the passage.

16 On Being Measured for a Suit of Clothes

I Match the words in part A with their meanings in part B:

A 1 tyranny 2 temporary 3 survey

B 1 take a general view 3

2 cruelty

3 lasting for a short time 2

II Rewrite the following sentences using a word in place of the word or words in bold type:

1 If I am so **poorly dressed** as you say I am, the tailor would probably refuse to accept the cheque.

2 I thought bitterly on the **shortness** of human life as I perceived a bald patch on my head.

3 It was a view which would **put** even a proud man **to shame**.

4 His talk was full of **special and technical words** hard to understand.

5 The dog went on **pulling hard** at the rope.

III (a) Find words from the passage having the following meanings:

1 a dead body

2 a student studying for a bachelor's degree

3 in a gloomy and ill-tempered manner

(b) Use the following words in sentences of your own first as nouns and then as verbs:

1 survey 2 roll 3 wear 4 deposit

Below is given an example in which the word 'suit' is used first as a noun and then as a verb:

1 You must get a new **suit**.

2 I think wider trousers would **suit** you better.

(c) Find words from the passage ending in:

-ment, -ance, -ous, -hood, -ity, -ate

(d) Note the following:

1 Quinine tastes **bitter**.

2 There should be no **bitterness** between our groups.

We add the suffix '-ness' to adjectives e.g. 'bitter' becomes 'bitterness', and we use these words as nouns:

Select from the passage five words to which '-ness' can be added.

(e) Find from the passage words beginning with: im-, dis-, in-, un-

IV Fill in each blank space in the following passage with one of these words:

corpse, tried, shade, collar, prefer.

It was Arun's birthday. His mother gave him a piece of woollen cloth for a suit as a present. He tore off the wrapper quickly and found it was just the ——— he liked so much.

In the evening he went to a tailor's shop. The tailor asked him to step into the side-room for measurements. Arun found a large number of mirrors. The tailor quietly did his job and took his measurements as if Arun were a ——— ! In between Arun had to

interrupt him and tell him that he would —— to have his suit a little tighter.

Arun went to the tailor's shop after a week to have his suit —— on. He was not quite satisfied with the tailoring as he didn't like the shape of the ——.

V Study the following tables and make twenty meaningful sentences from each table.

(a)

Subject	Verb	Gerund
I	hate	my meals served cold. my day ruined like this.
	dislike	my holidays cancelled without notice. my clothes ironed badly.
	don't like	my sleep disturbed at night.
	having	my breakfast served at nine in the morning. my bed-tea brought at 6-30.
	like	my room dusted early in the morning. my dinner served hot.

(b)

Subject	Verb	to + infinitive
I, You	ought	a new pair of shoes. a dark grey suit.
	to have	some more shirts.
	to get	a black hat.
	to buy	a pair of cuff-links. some of the latest neckties.
		a silver cigarette-case.

17 *Life and Learning*

- I Match the words in part A with their meanings in part B:
- A 1 penal 2 barbarous 3 ellipses 4 heresy
B 1 regular oval shapes
2 relating to punishment
3 ideas or beliefs different from what is generally accepted
4 savage
- II Rewrite the following sentences using a word from the passage in place of the words in bold type:
- 1 While you are young, try to **learn by heart** all that you can.
2 I had a **natural inclination** that helped me to become a good artist.
3 I considered a man who knew nothing of the great musicians or the great painters to be an **uncivilized one**.
- III Find words from the passage having the following meanings:
- 1 thought, idea
2 completely
3 a person who is the first to do a thing
4 a perfect piece of work
- IV Study the following table and make five more sentences on the same pattern using your own words.

Subject + Verb	(Pro) Noun	Adverbial (Complement)
You will begin	life	in earnest.
I forget	everything	in a few seconds.
He will start	his work	in about a week's time.
He must get	a job	within this month.
You must start	your work	in all seriousness.

V Answer the following questions and develop your answers into a short paragraph on 'My College'

- 1 What is the name of your college?
- 2 Where is it located?
- 3 Is the bui'ding very big?
- 4 What are the various subjects of study?
- 5 How many laboratories are there in your college?
- 6 Are they well equipped?
- 7 What subjects do you study?
- 8 Have you chosen them because you are interested in them?
- 9 Has your college got a large playground?
- 10 What are the games that you play?

18 *Pity the Nation*

I Match the words in part A with their meanings in part B:

A 1 statesman 2 juggler 3 passion 4 submit
5 deem

B 1 strong feeling of love (or hatred)
2 an important person who takes part in public affairs
3 consider
4 one who plays tricks (by throwing balls etc. into the air and catching them)
5 obey

II Rewrite the following sentences using a word from the passage in place of the word or words in bold type:

- 1 The newly polished floor was **giving out a brilliant shine**.
- 2 The crowd **welcomed** the hero **with loud shouts**.
- 3 When the glass vase on the table fell down and broke, Ramesh tried to put together the **small broken pieces**.
- 4 The small child was **imitating** his elder brother's gestures.

III (a) Find words from the passage having the following meanings:

- 1 a press in which grapes are crushed to make wine
- 2 to rise in arms against the government
- 3 a wise person

(b) Use the following words first as nouns and then as verbs in sentences of your own:

- 1 bully 2 block 3 rebel 4 mimic

IV Study the following table:

Subject + Verb + (Pro) Noun	that clause
Pity the nation	that wears a cloth it doesn't weave.
	that acclaims the bully as hero.
	that despises a passion in its dream.
	that hates its sages.
	that rejects its patriots as fools.
	that loves a culture different from its own.

Make six sentences from this table and construct four more sentences on the same pattern using your own words.

EXERCISES

POEMS

Pippa's Song

- I
- 1 Note the shortened form's for **is**. While reading the poem the short form should be pronounced as a short form and not lengthened into **is**.
 - 2 Not the least remarkable feature of the poem is this: throughout, the only verb used is **be** (in its present simple form). The verb **be** is usually followed either by a noun (or pronoun): **This is Pippa's song**, an adjective: **It is beautiful**, or an adverb(ial): **It is here**. How many of these structures are found in the poem?
 - 3 The use of **at** in the first three lines is quite unusual. We speak of **at Christmas**, **at Easter**, but **at** is not used with the four seasons. Similarly, although we have **at dawn**, **at noon**, **at 7 o'clock**, we do not say: day's at the morn; morning's at seven. The use of **at** in present time contexts (the actual present: now) is exceptional.
(But if we can imagine a sort of clock with the seasons, parts of the day, and the hour marked on it, then we can say: The year's at the spring etc. cf.: The hour hand is at seven.)
Rewrite the first three lines with appropriate prepositions as in ordinary speech.
 - 4 What is the difference between:
The lark's on the wing;
The snail's on the thorn.
- II
- 1 **dew-pearl'd**: Explain. What figure of speech is this?

- 2 What are the facts that the poet has noticed in the first six lines?
- 3 What is the mood or feeling suggested by the pictures in lines 4-6?
- 4 What are the words in the first three lines which suggest a similar mood or feeling?
- 5 **God's in his heaven.** Is this an observation or a conclusion?
- 6 What is the poet's attitude towards God's creation? How does he feel about it?

2 *Everyone Sang*

- I Fill up the blank in each of the following sentences with one of these words:

horror orchard drifted

- 1 As the wind blew, the clouds gradually — away.
- 2 When I read about war and bloodshed I am filled with —.
- 3 If you want to eat fruits freshly picked, you must go to an —.

II Line 1

Burst out singing: We have here a verb + adverbial particle + **ing** form of another verb. Give five more examples of your own of a similar pattern.

Lines 2-3

Such delight/As birds must find in freedom. The group beginning with **as** makes clearer the meaning of **such** delight.

Give five more sentences of your own where a group beginning with **as** completes or makes clearer the meaning of an earlier group introduced by **such**.

Line 10

The singing will never be done. This sentence is in the passive voice. Notice the absence of the agent which would be the subject of the sentence in the active voice. Quite often the subject of the active sentence is not mentioned in the passive voice.

Find out the other passive constructions in the poem.

- III 1 To whom does **everyone** in the first line refer? Point out the line where the reference is made clear.
- 2 What is the comparison the speaker gives to explain how delighted he was?
- 3 **Winging wildly**: Explain.
- 4 What is the participle to which you would relate **on; on**;
- 5 If **delight** is what is chiefly described in the first half of the poem, what is it that is described in the second half?
- 6 **The singing will never be done.** By whom?
- 7 **Everyone sang — the singing will never be done.** What is the contrast expressed here?
- 8 What is the final mood of the speaker?

3 *Milk for the Cat*

- I Match the words in A with the meanings given in B:

- A 1 glance 2 transform 3 stir 4 casual
- B 1 move 2 a quick look
- 3 careless, not seriously interested
- 4 change

II Stanza 1

Notice the passive voice in the first two lines. Why are the agents not mentioned?

Stanza 3

Her independent casual glance becomes a stiff hard gaze. The verb **become** can express a change of state. 'What was a casual glance changed into? A stiff, hard gaze.' There is another example of a construction with **become** in stanza 4. Study it.

Besides **become** there are other verbs which can be used in this way. Can you find any such example in the poem? Give five sentences of your own each with a different verb of the **become** type.

Stanza 7

Each drowsy paw is doubled. Observe this construction. A form of **be** + the past participle of another verb is used in the passive voice. (e.g. Tea **is brought** at five o'clock.) But sometimes the participle has a purely adjectival meaning. In such cases the participle may be looked upon as describing the subject. Eachpaw is doubled; i.e. the paws are bent. In cases like these we do not speak of the passive voice. The sentence is in the active voice. Can you find any more such examples in the poem?

Stanza 9

.... **dips her body to heap/Her sleepy nerves in the great arm chair:** dips her body in order to put her sleepy nerves in a heap in the great arm chair. (On the use of the infinitive here, cf. Notes on the next poem.)

III 1 **At first she pretends:** What does she pretend?

2 **agate eyes:** Explain.

- 3 What is the effect on the cat of expecting milk? Point out the lines in the poem describing this.
- 4 **The white saucer like some full moon descends:** Why is the saucer compared to the full moon?
- 5 **An infinite shapeless white:** What is this?
- 6 **Then she sinks back into the night:** Explain. What is the point in introducing **night** here?
- 7 Point out the stanzas where the poet describes the cat drinking milk. What contrast do you notice between the picture of the cat here and in the earlier stanzas where it is described as expecting the milk?
- 8 **drowsy paw:** explain the figure of speech here.
- 9 What other pictures (besides the ones referred to in questions 2 and 5 above) of the cat do you find in the poem? Can you point in each case to some line or phrase which seems to give a striking picture of the cat?

4 *Loveliest of Trees*

- I 'The cherry is the loveliest of trees.' But by putting it this way, **loveliest of trees, the cherry.....** the poet brings into prominence its loveliness.

Construct five more sentences of your own where a phrase which describes the subject of the sentence is put in the beginning, as here.

Stanza 3

Apart from **go in I will go** there are two infinitives in this stanza. The second one (**to see the cherry.....**) expresses purpose. 'I will go in order to see the cherry hung with snow.' The

other infinitive group ('..... to look at things in bloom fifty springs are little room') modifies 'little room'. 'Fifty springs are little room (not enough) to look at things in bloom.'

Construct ten more sentences of your own (five each) to illustrate the two uses of the infinitive described here.

- II
- 1 How does the poet describe the cherry tree?
 - 2 Compare: **Is hung with bloom; is in bloom.**
Do you notice any point of special suggestion in the former?
 - 3 **Wearing white:** What does this suggest to you?
Why does he speak of a tree wearing anything?
 - 4 How much time, does he feel, is left to look at things in bloom?
 - 5 Why is he anxious to go and see the cherry tree immediately?
 - 6 What do you understand of the personality of the poet from this poem?

5 *Beauty*

- I The present perfect usually denotes an action which has been completed in the immediate past. (**He has just gone out. It has just struck twelve.**) It is also used to denote a past action (which may or may not be in the immediate past), connected, through its result, with the present moment, e.g. I've bought a car. (So I don't have to bother about catching a bus any longer.) In this poem, however, the present perfect is used to express what has happened, once or more than once, within the speaker's or writer's experience:

'I have seen dawn and sunset on moors and

windy hills.' How many such occurrences of the present perfect do you find in the poem?

Construct five sentences, using your own words, to illustrate this use of the present perfect.

- II 1 What are the things of beauty that the speaker has seen?
- 2 What are the loveliest of all these things that God has ever showed to him?
- 3 To whom do the words in the last line refer?
- 4 What is the point in comparing dawn and sunset to 'slow old tunes'?
- 5 Why is April spoken of as a lady?
- 6 **Song of the blossoms:** How can you speak of flowers as singing?
- 7 **The old chant of the sea:** Explain the use of 'old' here.
- 8 Point out the line in the poem which shows that the speaker has travelled a lot on the seas.
- 9 How does God's creation appear to the speaker?
- 10 What is the contrast between the last line and the rest of the poem?
- 11 What does the contrast suggest to you?

6 *Wander-Thirst*

I **Line 1**

Beyond the East the sunrise: Beyond the East is the sunrise. The verb, however, is not used when, as here, the background or the attendant circumstances of an action has to be briefly but dramatically sketched.

Line 4

for the seas call and the stars call

Call here is a verb. But in **and oh! the call of the sky, call** is a noun in an exclamatory

group. The construction suggests that there is something special about this call. cf. line 8.

Line 6

But a man can have the sun for friend: a man can have the sun as his friend.

and for his guide a star: have a star as his guide. In both these cases an object (sun/star) is modified by a complement (friend, guide).

Construct five more sentences of your own illustrating this construction.

Lines 11-12

And come I may, but go I must: Usually auxiliaries come before other verbs in a verb phrase. (cf. you **may** put the blame....) This is one of the few phrases where the order is reversed. The construction is literary.

Notice the meanings of **may** and **must** here.

Come I may (possibility).

Go I must (compulsion; necessity).

You may put the blame (permission).

- II
- 1 **Wander-thirst:** Explain. Point out the line where the speaker says that there is no place on earth where he can be free from this.
 - 2 The speaker hears all around him calls which he cannot resist but must follow. Point out the lines where these are distinctly mentioned.
 - 3 Although he is drawn into the unknown all the time, still he is neither alone nor lost. Point out the lines where these ideas are expressed.
 - 4 **The old ships draw to home again, the young ships sail away:** How is the contrast between the old and the young worked out in this line? What does it suggest about the poet himself?
 - 5 **You may put the blame on the stars and the sun:** What is this blame?

- 6 **and oh! the call of the sky.**
and oh! the call of a bird!

Does this parallel construction suggest anything to you?

- 7 Compare this poem with **Beauty** by John Masefield. Study in particular the last two lines of each poem. What difference do you notice?

7 *In the Country*

- I Study the words in bold type:

- 1 He is **cursed** with a worthless, idle son.
 2 The hungry beggar looked at the food with **wolfish** eyes.

- II 1 **It is a selfish thing to fly from human suffering.**

This is much the same as saying: 'To fly from human suffering is selfish.' But, since it is not usual to have the infinitive as the subject of a sentence (except in certain cases) the sentence begins with it. The infinitive group is shown after the verb.

There is another example of a similar construction in the poem. Find it.

Construct five more sentences of your own beginning with **it** where the real or 'logical' subject (an infinitive group) is shown after the verb.

- 2 **Can I admire the statue great....**
 How can I admire (It is impossible to admire)

- 3 Notice the use of the present tense in the poem. In the first stanza the reference is to both what is **now** and habitual. At the moment of speaking he hears no children crying for food.

In the second stanza the present tense is used to indicate what is almost a general truth.

In the last stanza the present tense refers to what is **past** and also what is true in the future: Whenever he has been in these great places (the cities) he has seen ten thousand suffering faces; and his feeling is that this will be so if he should go to these places again. (This is such a strong feeling that he actually seems to see a 'wolfish eye' staring etc., at the very thought of life in the city.)

Find out other instances of the use of the present tense as in Stanza Two.

- III 1 **This life is sweetest:** What is 'this life'? With what is it contrasted? Why does he refer to it as 'sweetest'?
- 2 **Cursed with a hand that's empty, when the heart is full to help all men.** Explain.
- 3 **— the park's green tree.**
A roof for homeless misery.
 Explain the sentence. What figures of speech do you notice here?
- 4 Why does he find it impossible to admire anything in the cities?
- 5 What are the contrasting pictures he gives of what he sees in the City as compared with what he sees in the Country?
- 6 Why does he escape from human suffering?
- 7 What is his attitude to human suffering? Would you regard him as selfish? Or do you find his attitude sensible?
- 8 The poem is called **In the Country**. But when you have finished reading the poem, what is the main impression that you get? Is it about life in the Country or about life in the Cities? Can you account for your impressions?

8 On a Dead Child

- I Replace the words in bold type in each of the following sentences with one of these words:

straying strewn

- 1 We found the place **scattered all over** with stone and rubbish.
- 2 Even on city roads we find cattle **wandering all over the place**.

- II **Line 1 Man proposes. God in his time disposes:** an adaptation of the proverb: Man proposes, God disposes.

Line 4 no more dead than they: the child was no more dead than they (the roses) were dead. Observe this construction where **than** connects two parts. The predicate of the second part (here, were **dead**) is omitted. Give five more sentences of your own of the same type.

Line 9 I might have thought: I could have been misled into thinking, but I was not. Notice how **might have** with reference to the past expresses something not done. Something could have happened but didn't. Give five more examples of your own with **might have** indicating this.

Lines 10-11 So quiet: here **so** is an adverb modifying **quiet**. In **And so I did not cry**, **so** is a conjunction. Study also lines 2, 11 and 14.

- III 1 **Man proposes, God in his time disposes:** Explain. Point out the line where the poet makes clear that there is no conflict between man's desire and God's will.

2 **A little rose among the little roses:** Explain. What is the figure of speech here?

- 3 And no more dead than they: What makes the poet say this?
- 4 Childish feet: Explain.
- 5 And left you to your game: What is this game?
- 6 How does the poet reconcile himself to the child's death?

9 Silver

- I Fill in each blank in the following sentences with one of these words:

thatch kennel scamper gleam

- 1 If you just so much as look at a mouse it will _____ away.
- 2 Light falling on a brightly polished surface makes it _____.
- 3 Huts are usually covered with _____.
- 4 Just as we speak of a lion's den, we speak of a dog's _____.

- II Notice the use of the present tense in the poem:
the moon **walks**, she **peers**, she **sees**, fish **gleam**.

The reference, of course, is to what is happening now, at the moment of speaking. 'Slowly, silently, now, the moon/Walks the night in her silver shoon.'

But although it is 'action' in the present moment that is being described, the verb form (tense) used is the simple present and not the present progressive.

A verb like **see** is not normally used in the progressive form (e.g., I **see** an aeroplane. Not: I am **seeing** an aeroplane). But what about such verbs as: catch, sleep, peep?

The progressive form is used when what is thought of is **limited duration**. If we think of an action as going on now but coming to an end sometime later, we can express this by means of the progressive form (e.g., the boys are playing in the field).

This would suggest that for the poet, as he views the landscape, there is no thought of the magic spell cast by the moon coming to an end. Her touch has changed the landscape into one of silver. Give another description of your own (in about ten sentences) of a quiet night. Use the simple present tense.

- III
- 1 What are the various 'silvery' things noticed in the poem? What is the figure of speech in such phrases as: **silver fruit**, **silver claws** etc.?
 - 2 It is not only a silvery landscape that the poet is describing. It is also one of quiet, stillness and rest. What is the only movement (apart from the moon's) that you notice in the poem?
 - 3 How is the heavy sleep of the dog suggested?
 - 4 **Silver-feathered sleep**: Explain. What is the figure of speech here?
 - 5 **moveless fish**: Explain. Can you think of any other **verb + less** combination? (Note: the word **moveless** is not in general use.)
 - 6 Does the moon see a world of silver or does she create one?

10 *Where the Mind is Without Fear*

- I Fill up the blank in each of the following sentences with one of these words:

fragments striving dreary

- 1 The history of science is a continuous — after knowledge.

2 If there were no change in life it would become quite — .

3 In many parts of the country agricultural land is cut up into small — .

- II 1 The entire poem is one series of clauses introduced by 'where', all referring to 'that heaven of freedom' in the last but one line: 'My Father, let my country awake into that heaven of freedom where the mind is without fear'

Construct five more sentences, using your own words, where a subordinate clause beginning with 'where' refers to a noun in the main clause.

2 (a) Observe these noun phrases:

- 1 the depth of truth
- 2 the stream of reason
- 3 the sand of habit
- 4 (that) heaven of freedom

Although they seem to be all alike (Noun + of + Noun) there are important differences between them. In No. 2 and No. 3 there is some comparison involved: reason is like a stream; habit is like sand. This is not so with No. 1 and No. 4. No. 1 describes the essential nature of truth. (Truth is deep; hence, the depth of truth.) No. 3 describes the feature of Tagore's view of heaven: a heaven whose distinctive feature is freedom; a heaven of freedom.

Give an example of your own for each type of the phrases described here.

(b) Study these noun phrases:

- 1 narrow domestic walls. 2 tireless striving.
- 3 ever-widening thought and action.

One obvious difference between these phrases and those discussed in (a) is this: we don't have two parts here connected by *of*. This also suggests

another difference: while in (a) both parts are equally important (**depth of truth**) here the final words (**walls, striving, thought and action**) are more important than the words which precede them.

We have already seen the sentences from which the phrases in (a) are derived. Here is the construction from which you can get the phrases in (b):

walls which are narrow and domestic;
 striving which is tireless;
 thought and action which is ever-widening.
 Give five examples of your own of phrases which can be derived relative clauses in this way.

- III 1 The poet wants his country to awake into a heaven of freedom. Freedom from fear (line 1) is one of these freedoms. What are the other freedoms that he mentions?
- 2 To be led forward by God is itself one of these freedoms. Point out the line where the poet suggests this.
- 3 What are the **narrow domestic walls** that he speaks of in line 3?
- 4 What is the point in comparing **dead habit** to **dreary desert sand**?
- 5 What is the significance of **awake** in the last line? What does it suggest to you about the present state?
- 6 By contrast with what has been described in the poem, what sort of a place is the present world?
- 7 Compare this poem with Browning's poem: **Pippa's Song**. Study in particular the lines: **All's right with the world and where tireless striving stretches its arms towards perfection**. What difference do you notice between the attitudes of the two poets?

*Glossary
and List of Structures*

Glossary:

Words outside the 2,700 Nagpur Word-List*

KEY-WORDS FOR PHONETIC SYMBOLS

CONSONANTS

Symbol	Key-word	Phonetic transcription	Symbol	Key-word	Phonetic transcription
p	pay	/peɪ/	v	very	/ˈveri/
b	box	/bɒks/	θ	thin	/θɪn/
t	tea	/ti:/	ð	then	/ðen/
d	day	/deɪ/	s	sun	/sʌn/
k	key	/ki:/	z	zoo	/zu:/
g	give	/gɪv/	ʃ	ship	/ʃɪp/
m	make	/meɪk/	ʒ	measure	/ˈmegʒ/
n	nine	/naɪn/	h	hard	/hɑ:d/
ŋ	long	/lɒŋ/	tʃ	chin	/tʃɪn/
l	leave	/li:v/	dʒ	jump	/dʒʌmp/
	feel	/fi:l/	j	yes	/jes/
r	red	/red/	w	wine	/waɪn/
f	foot	/fʊt/			

* A suggested 2,700 word vocabulary for Secondary Schools drawn up at an all-India Seminar of Lecturers in Training Colleges, which was held in Nagpur in 1957 to discuss the teaching of English in Secondary Schools.

VOWELS

i:	beat	/bi:t/	ɔ:	ball	/bɔ:l/
ɪ	bit	/bɪt/	u	bull	/bʊl/
e	bet	/bet/	u:	boot	/bu:t/
æ	bat	/bæt/	ʌ	bud	/bʌd/
ɑ:	bark	/bɑ:k/	ə:	bird	/bɜ:d/
ɔ	boss	/bɒs/	ə	better	/'betə/

DIPHTHONGS

ei	bait	/beɪt/	ɔɪ	boy	/bɔɪ/
ou	road	/rəʊd/	ɪə	beard	/'biəd/
ai	tide	/taɪd/	ɛə	bared	/'beəd/
au	noun	/naʊn/	ʊə	tour	/'tʊə/

1 *means that the sound /r/ is added when a vowel follows.

2 means that the following syllable has a strong stress.

3 The number(s) given in brackets indicate(s) the passage(s) in the selections in which the word occurs.

4 *The Advanced Learner's Dictionary* by A. S. Hornby, E. V. Gatenby and H. Wakefield has been used for giving the meanings.

5 The words in *italics* have been used in the exercises in the Pupils' Book.

PROSE

A

<i>absurd</i> (13)	/əb'sə:d/
<i>abundant</i> (19)	/ə'bʌndənt/
<i>acclaim</i> (18)	/ə'kleim/
<i>accomplish</i> (5)	/ə'kɒmplɪʃ/
<i>accomplished</i> (2) (v)	/ə'kɒmplɪʃt/
<i>adjoining</i> (7)	/ə'dʒoɪnɪŋ/
<i>advent</i> (7)	/'ædvənt/
<i>affliction</i> (10)	/ə'flɪkʃən/
<i>age-long</i> (7) (19)	/'eɪdʒlɒŋ/
<i>agony, -ies</i> (9)	/'æɡəni/, -iz
<i>air</i> (14) (16)	/eə/
<i>alert</i> (2)	/ə'leɪt/
<i>alms</i> (7)	/ɑ:mz/
<i>alternation</i> (11)	/ɔ:ltə'neiʃən/
<i>apart</i> (2)	/ə'pɑ:t/
<i>apartment</i> (14)	/ə'pɑ:tmənt/
<i>apparatus</i> (11)	/əpə'reɪtəs/
<i>apparent</i> (8) (10)	/ə'pærənt/
<i>application</i> (10)	/æpli'keɪʃən/
<i>appreciable</i> (11)	/ə'pri:ʃəbl/
<i>apprehensive</i> (15)	/æpri'hensɪv/

ridiculous ; stupid
plentiful
receive (somebody) with loud shouts
succeed in doing
completed successfully
being next to
arrival
suffering ; pain
going on for a long time
great pain (of mind or body)
manner
watchful
money, food, clothes given to the poor
succeeding each other by turns
at a distance from
a set of rooms in a large building
a set of scientific instruments
easily seen or understood
close thought or attention
noticeable
anxious

architectural, -ly (16)	/ɑ:kitektʃərəl/, -i	having to do with the construction of shape of a building
arduous (11)	/'ɑ:djuəs/	difficult
arid (11)	/'ærid/	dry ; barren
arrow-head (5)	/'ærouhed/	the pointed end of an arrow
artist, -s (1)	/'ɑ:tist/, -s	a person who practices one of the fine arts
artistic (17)	/ɑ:'tistik/	(one who is) able to see and enjoy what is beautiful
ash-bud (10)	/'æʃbʌd/	flower of the ash-tree
aspire (7)	/əs'paɪə*/	have a strong wish for ; hope for
assail, -ed (9)	/ə'seɪl/, -d	attack
assembly, -ics (3)	/ə'sembli/, -z	social gathering for dances etc.
assent, -ed (16)	/ə'sent/, -id	agree
asset (7)	/'æset/	something valuable
assume (11)	/ə'sju:m/	take on
assure, -ing (3) (16)	/ə'ʃʊə*, -rɪŋ	say with confidence
astronomer (8)	/əs'trɒnəmə*/	a person interested in the study of planets
athletic (11)	/æθ'letɪk/	physically strong and quick
atmosphere (11)	/'ætməsfiə*/	the mixture of gases around the earth
attachmen ^t , -s (19)	/ə'tætʃmənt/, -s	love for ; duty towards
attributes (15)	/'ætrɪbjʊts/	qualities
authoritative (10)	/ɔ:'θɔritativ/	commanding
awhile (14)	/ə'waɪl/	for a time

B

bajri (1)	/bəˈdʒəri/	a kind of corn
barbarous, -ly (17)	/ˈbɑːbərəs/, -li	in the manner of those who are uneducated ; savage
barn (4)	/bɑːn/	farm building used for storing things—hay, corn, etc.
barrier, -s (7)	/ˈbæriə*, -z	which prevents people from going forward or making progress
bed (1)	/bed/	place prepared for laying rails
beforehand (12)	/biˈfɔːhænd/	in advance
beloved (19)	/biˈlʌvd/	dearly loved
bigha(s) (7)	/ˈbiːgəz/	Indian measure of land
bill (12)	/bil/	paper money
(Amcr.)		
bind (19)	/baɪnd/	compel
blackbird (2)	/ˈblækbbɜːd/	a common wild bird with very dark feathers
block (18) (n)	/blɒk/	a large solid piece of wood, stone, etc.
block, -ed (7)	/ˈblɒk/, -t	make movement difficult or impossible
bold (9)	/bəʊld/	fearless ; brave
bound, -ed (6)	/baʊnd/, -id	jump ; spring
bountiful (18)	/ˈbaʊntɪfʊl/	generous
brace, -d (15)	/breɪs/, -t	prepare (oneself)
breast (9)	/brest/	body
breed, -ing (2) (v)	/briːd/, -ɪŋ	give birth to young
brevity (16)	/ˈbrevɪti/	shortness

brief (15)
brisk, -ly (15)
browbeat (9)
brutal (6)
bully (18) (n)

/bri:f/
/brɪsk/, -li
/ˈbraʊbi:t/
/ˈbru:təl/
/ˈbuli/

C

canoe (5)
canvas (16)
career (6) (12)
carve (6)
cascade (14)
case (11)
casket (9)
cast (7) (v); (19) (n)
chamber (9)
charter (11) (v)
china (1)
churn, -ing (7)
(butter)
cinema (11)
citizen, -ship (10)

/kəˈnu:/
/ˈkænvəs/
/kəˈrɪə*/
/kɑ:v/
/kæsˈkeɪd/
/keɪs/
/ˈkɑ:skɪt/
/kɑ:st/
/ˈtʃeɪmbə*/
/ˈtʃaɪnə*/
/tʃaɪnə/
/tʃə:n/, -ɪŋ
/ˈsɪnɪmə/
/ˈsɪtɪzn/, -ʃɪp

lasting for a short time
quick
frighten into silence by shouting, etc.
cruel
one who uses his strength to frighten and hurt
those who are not so strong

a light boat
strong rough cloth
(usually refers to one's profession) here, life
cut into pieces (meat)
a waterfall
circumstance; situation
a small box used for keeping precious things
throw (7); mould, shape (19)
a room
hire
cups, saucers, plates made from fine white clay
shake or beat milk or cream to make butter

theatre in which films are shown
person who has full rights in a State, either by
birth or by gaining such rights; the feeling
of responsibility towards others in society

clay (1)	/klei/	soft earth
clerk (12)	/kla:k/	one who works in an office or bank
clip, -ped (15)	/klɪp/, -t	attach
clutch, -ed (12)	/klatʃ/, -t	hold tightly
coach (17)	/koutʃ/	a private tutor
coach, -ing (15)	/koutʃ/, -ɪŋ	train
cock-pit (5)	/kɒkpi:t/	the place where the pilot sits
collar (15) (16)	/'kɒlə*/	the part of a coat or dress that fits round the neck
colleague, -s (19)	/'kɒli:ɡ/, -z	persons, usually of similar rank and duties
collective, -ly (7)	/kə'lektɪv/, -li	working together
combat (9)	/'kɒmbət/	of a group as a whole; joint
companion (10)	/kəm'pænjən/	a fight
compassion (3)	/kəm'pæʃən/	friend
comrade, -s (18) (19)	/'kɒmrɪd/, -z	pity
conceal (2)	/kən'si:əl/	friend
conceive, -able (8)	/kən'si:v/, -əbl	hide
conjure, -ing (12)	/'kandʒə*, -rɪŋ	form an idea or plan in the mind; that which can be thought of
considerable (7)	/kən'sɪdərəbl/	do clever tricks by quick movements with the hands—like an act of magic
consideringly (16)	/kən'sɪdəŋɡli/	great
constrain (19)	/kən'streɪn/	in a thoughtful manner
contemplate, -ing (15)	/'kɒntempleɪt/, -ɪŋ	compel
		think

convulsive (12)	/kən'vʌ'.siv/	shaking
corn (1)	/kɔ:n/	foodgrains
corporation (13)	/,kɔ:pə'reiʃən/	a body of persons elected to govern a town or city
corpse (16)	/kɔ:ps/	a dead body
cosy (13)	/'kɔ:zi/	warm and comfortable
couch (14)	/kautʃ/	a long bed-like seat for sitting on or lying on during the day
counsel (9)	/'kaunsəl/	advice
counter (1)	/'kauntə*/	a long table between the customers and the clerks
counter, -ed (7)	/'kauntə*/, -əd	oppose, meet an attack and defeat
course (6)	/kɔ:s/	method ; means
court, -ing (2)	/kɔ:t/ -iŋ	make love
courtier, -s (9)	/'kɔ:tjə*/, -z	person in attendance at the court of a king
cradle (18)	/'kreɪdl/	child's bed on rockers
craft (5)	/krɑ:ft/	boat
cram, -mer (17)	/kræm/, -mə*	learn by heart
creature (8)	/'kri:tʃə*/	living being
creep, -s (16)	/kri:p/, -s	come on gradually
cremate (19)	/'kri'meit/	burn a dead body to ashes
crisis (7)	/'kraɪsɪs/	a time of great difficulty
critically (14)	/'kritikəli/	closely ; carefully
croak, -ed (15)	/krouk/, -t	speak in a rough voice
crude (2)	/kru:d/	not a very close (imitation)

crumple, -d (12)
crutch (10)

/'krʌmp/, -d
/'krʌtʃ/

cuff (16)
culture (19)

/kʌf/
/'kʌltʃə/

curling-iron (14)
cylinder, -s (13)

/'kɜ:liŋ, aɪən/
/'sɪlɪndə*, -z

D

dal (1)
darling (14)
dean (15)

/dɑ:l/
/'dɑ:liŋ/
/di:n/

decent (10)
deem (18)

/'di:snt/
/di:m/

deity (9)
delude (19)
dentist (1)

/'di:ti/
/di'lu:d/
/'dentist/

dependable (4)
depressed (15)
design (3) (n)

/di'pendəbəl/
/di'pres/

determine, -d (2)
device (5)

/di'zeɪn/
/di'tɜ:mi:n/, -d
/di'vaɪs/

devotion (6)

/di'vouʃən/

crush
support made of wood or metal for a lame person to walk
the end of a coat or shirt sleeve
evidence of intellectual development in human society
an instrument for curling the hair
a roller-shaped thing

a kind of foodgrain
a term of address to show one's love
the head of an institution
right and suitable; likable
consider
a god or goddess
deceive

a man who looks after teeth, filling holes in them, fitting new ones, etc.
known never to fail
low in spirits; sad
plan; intention
decide

an instrument for a special purpose
deep love

directly (8)
discard (19)
disclose (3)
discourse (10)
discretion (3)
dishearten, -ing (15)
display (9) (v)
dispose (19)
distort, -ed (7)
divert, -ed (15)
dodge (10)
drag (5)

/di'rektli/
/dis'ka:d/
/dis'klouz/
/dis'kɔ:s/
/dis'krefʃən/
/dis'ha:tn/, -iŋ
/dis'plei/
/dis'pouz/
/dis'tɔ:t/, -id
/dai'vɜ:t/, -id
/dɒdʒ/
/dræg/

straight
give up
tell ; reveal
talk ; speech ; lecture
carefulness in speech and action
discourage
show
get rid of
change ; out of the usual shape
amuse
avoid ; cheat
pull

E

earthenware (1)
ease (4)
cddy, -ies (5)
elderly (17)
eliminate, -d (7)
ellipse, -s (17)
endorse (13)

/'e:θənweə*/
/i:z/
/'edi/, -z
/'eldəli/
/i'limineit/, -id
/i'lips/, -i:z
/in'dɔ:s/

pots, plates made of baked clay
without any difficulty
movement of water in circles
rather old
remove
regular oval in shape
write the name of the person to whom
the money is to be paid and put one's
signature on the back of a cheque
tell
make bigger in size

enjoin (9)
enlarge (8)

/in'dʒɔin/
/in'la:dʒ/

entrance (15)
 equip, -ped (7)
 ether (18)
 evaporation (11)
 execution (10)
 exert (11)
 extend, -ed (7)
 extinguish (9)

F

falter (14)
 fascinating (8)
 fatigue (11)
 feller (15)
 feminine (14)
 fence (14) (n)

file (9) (v)
 flash, -ed (4)
 flower-bed (10)

fluid, -s (5)
 flutter, -ed (14)

/ˈentrəns/
 /iˈkwɪp/, -t
 /iːθə/
 /iˈvæpəreɪʃən/
 /ˈeksɪˈkjuːʃən/
 /ɪɡˈzɜːt/
 /ɪksˈtend/, -ɪd
 /ɪksˈtɪŋɡwɪʃ/

/ˈfɔːltəː/
 /ˌfæsiˈneɪtɪŋ/
 /fəˈtiːɡ/
 /ˈfeloː/
 /ˈfemɪnɪn/
 /fens/

/faɪl/
 /flæʃ/, -t
 /flaʊə bed/

/flu(:)ɪd/, -z
 /ˈflʌtəː/, -əd

admission
 supply
 upper air
 the process by which liquids turn into
 gas (and disappear into space)
 putting into practice
 make an effort; to exercise
 stretch out; widen
 put out

hesitate
 attractive and interesting
 tiredness
 fellow (colloq.)
 relating to women
 a protection put round a field, garden, etc.

especially one made of wood or wire
 go one after another in a row
 go at great speed
 small plots in a garden prepared for growing

flowers
 liquid
 move with a quick, light movement—like a
 bird

fold, -s (10)	/fould/, -z	a piece of cloth folded and used to cover the eyes
folder, -z (15)	/fouldə*/, -z	file
formation (15)	/fɔ:'meiʃən/	arrangement
fragment (18)	/'frægmənt/	small (broken) piece
fragrance (9)	/'freɪgrəns/	sweet smell
frank (9)	/fræŋk/	showing clearly one's thoughts and feelings
fretful, -ly (3)	/'fretfʊl/, -i	discontented; irritable
friction (5)	/'frikʃən/	rubbing
frisk (6)	/frɪsk/	jump about
fuel (5)	/fjuəl/	material for burning like coal, wood, oil, etc.
function (2)	/'fʌŋkʃən/	duty; work
funds (7)	/fʌndz/	money
funnel (5)	/fʌnl/	the round, metal tube through which the smoke (of a ship, factory, etc.) escapes
furniture (1) (13)	/'fə:nɪʃə*/	chairs, tables, cupboards, etc.
G		
gaze, -d (6)	/geɪz/, -d	look fixedly
genial (15)	/'dʒi:njəl/	pleasant; kindly
ghastly (10) (12)	/gə:stli/	frightful; terrible
ghee (1) (7)	/gi:/	clarified butter
glasses (15)	/'glɑ:sɪz/	spectacles
glide, -ing (5)	/glɑɪd/, -ɪŋ	move smoothly
glitter, -ing (18)	/'glɪtə*, -ɪŋ	shine

gloomy, -ily (16) (19)	/'glu:mi/, -li	with nothing bright or cheerful (19); sad (16)
golden oriole (2)	/'gouldən 'ɔ:riəl/	a kind of bird having brilliant yellow colour with a black tail and wings
gold-rimmed	/'gouldrɪm	eye glasses with golden frame to be fixed on one's nose
pince-nez (15)	'pe:nsnei/	a woman who is employed to teach young children in a private family
governess (17)	/'gʌvənɪs/	phonograph
gramophone (2)	/'græməfoun/	the father of either of one's parents
grandfather (14)	/'grænd,fɑ:ðə*/	feeling of thankfulness
gratitude (19)	/'grætitju:d/	the pull of the earth towards its centre
gravitation, -al (11)	/'grævɪ'teɪʃən/, -l	hold firmly
<i>grip</i> , -ped (15)	/'grip/, -d	make a loud sound expressing disagreement, boredom
grunt, -ed (15)	/'grʌnt/, -ɪd	a kind of long-winged sea-bird
gull (2)	/gʌl/	swallow hastily and greedily
gulp, -ed (6)	/gʌlp/, -t	
H		
habitat (2)	/'hæbitæt/	natural home of plants, birds or animals
hale (9)	/heil/	healthy
handicraft (7)	/'hændɪkra:ft/	art or craft needing skill with the hands
haze (11)	/heɪz/	thin mist
heresy (17)	/'herəsi/	ideas or beliefs different from what is generally accepted

hermit (9)
 heron (2)
 holding (7) (n)
 homage (19)
homesick (10)
 hoot (18)
humanity (10)
humiliate (16)
 humour (good) (9)
 hurtle (6)
 hypocrisy (19)

I

ice-cap (8)
 ignominy (17)
 illumination (11)
 immemorial (past) (19)
impatient, -ly (3)
imply (12)
incense (9) (n)

indistinguishable (19)
 inevitable, -ly (19)
instalment (13)
instil (7) (10)

'hermit/
 'herən/
 'houldɪŋ/
 'hɒmɪdʒ/
 'həʊmsɪk/
 'hu:t/
 /hju:(ə)'mænɪti/
 /hju:(ə)'mɪliət/
 /hju:mə*/
 'hɜ:tl/
 /hi'pɒkrəsi/

'aɪskæp/
 /'ɪgnɒr'eɪməs/
 /'ɪljʊ:mɪneɪʃən/
 /'ɪm'mɔ:riəl/
 /ɪm'peɪʃənt/, -li
 /ɪm'plai/
 /'ɪnsens/

/,ɪndɪ'stɪŋɡwɪʃəbl/
 /ɪn'evɪtəbl/, -i
 /ɪn'stɔ:lmənt/
 /ɪn'stɪl/

a holy person living in a lonely place
 a long-legged wading bird
 a piece of land taken for cultivation
 expression of respect
 sad because away from home
 a shout showing dislike
 kindness of heart
 put to shame
 pleasant manner
 move with a rushing sound
 falsely making oneself appear good

permanent covering of ice on the poles
 an ignorant person
 lighting
 past that has been lost in time
 in great haste; unwilling to wait
 mean; suggest
 substance producing a sweet smell
 burning
 that which cannot be recognized
 that which cannot be avoided
 part payment
 put into; introduce

<i>intensive</i> (6)	/in'tensiv/	a great deal of
<i>intertwine</i> (19)	/intə'twain/	become twisted together
<i>interview</i> (15)	/intə'vju:/	meeting with somebody for admission, employment, etc.
<i>intrepid</i> (9)	/in'trepid/	fearless
<i>introspection</i> (15)	/,intru'spekʃən/	examining one's own thoughts
<i>invalid</i> (12)	/'invəlɪd/	weakminded
<i>iron-founders</i> (1)	/'aɪən,faundəz/	people who produce cast iron
<i>italics</i> (16)	/i'tælikz/	sloping types

J

<i>jacket</i> (14)	/dʒækɪt/	an outer garment with sleeves
<i>jargon</i> (16)	/'dʒɑːɡən/	language full of special and technical words
<i>jerk</i> -ed (15)	/dʒɜːk/, -t	pull sharply and suddenly
<i>jet-black</i> (11)	/'dʒet 'blæk/	deep, shiny black
<i>joint</i> (6) (n)	/dʒɔɪnt/	meat-part of a leg, loin, etc.
<i>joint</i> (19) (adj.)	/dʒɔɪnt/	two or more persons who combine to do something
(partners)		
<i>jawari</i> (1)	/dʒwəri/	a coarse grain
<i>juggler</i> (18)	/'dʒʌɡlɜː/	one who plays tricks

K

kid (17)
kindly (10) (adj.)
kindred (9)

/kid/
/'kaɪndli/
/'kɪndrɪd/

a child (slang)
gentle
relations

L

landscape (11)
lantern (4)
lapel (15)
leap, -t (6) (13) (15) (v)
length, -s (1)
length (14)
let (3) (v)
link (19) (n)
literary (17)
livelihood (7)
living (7) (n)
lively (6)
loan (13)

/'lænskəɪp/
/'læntən/
/'lə'pel/
/li:p/, /lept/
/lɛŋθ/, -s
/lɛŋθ/
/let/
/lɪŋk/
/'lɪtərəri/
/'laɪvlihu:d/
/'lɪvɪŋ/
/'laɪvli/
/ləʊn/

scenery
outdoor lamp
the front part of a coat which is folded back
jump
of a certain measurement
hanging down fully
give out on rent
a connection between the past and the present
relating to literature
(means of) earning a living
earning what is needed for life
active; full of life
money which is borrowed from a bank or a
person

locate, -d (14)
locomotive (5)
lofty (5)
lounge (13)

/ləʊ'keɪt/, -ɪd
/'ləʊkə'məʊtɪv/
/'lɒfti/
/laʊndʒ/

establish in a particular place or position
railway engine
of great height
a room where people can sit comfortably

M			
maimed (10)	/meɪnd/	disabled, i.e. with a part of the body made use- less through injury	
mariner, -s (18)	/'mærɪnə*/, -z	sailor	
masterful (4)	/'mɑːstəfʊl/	strong	
masterpiece (17)	/'mɑːstəpiːs/	a perfect piece of work	
mate, -ing (2) (n); (v)	/'meɪt/, -ɪŋ	companion; unite for the purpose of producing young ones	
mechanization (7)	/,mekənəɪzeɪʃən/	where machines do most of the work.	
medal (17)	/'medl/	a piece of metal with something stamped on it given as a prize	
melodious (2)	/mi'lʊdʒəs/	sweet sounding	
merely (2) (11)	/'miəli/	only	
messenger (4)	/'mesɪndʒə*/	one who carries news or information	
mica (1)	/'maɪkə/	a shining mineral substance	
mineral, -s (1)	/'mɪnərəl/, -z	substance got from the earth by mining	
mimic, -king (18)	/'mɪmɪk/, -ɪŋ	imitate	
minge (19)	/'mɪŋɡl/	mix	
mist (11)	/mɪst/	water vapour in the air at or near the earth's surface -	
moisture (8)	/'moɪstʃə/	liquid in the form of vapour; wetness	
molecule (11)	/'mɒlɪkjʊːl/	the smallest sized substance which can exist by itself without losing its chemical charac- teristics	
monsoon (19)	/mɒn'suːn/	the rainy season	

mood (19)	/mu:d/	state ; condition
morally (16)	/'mɔ:li/	according to our idea of what is right and what - is wrong
motive (9)	/'mɔ:tiv/	reason for doing something
motto (13)	/'mɔ:tə/	principle
mouth, -ed (6)	/'maʊð/, -d	make movements with the mouth to imitate speech
mudguard (5)	/'mʌdgɑ:d/	that part of a cycle, car, etc. which keeps out the mud
multitude (9)	/'mʌltitju:d/	crowd ; a large gathering of people
murmur, -ed (10) (15)	/'m:mə*, -d	say to oneself in a low voice
myth (19)	/'miθ/	story handed down from ancient times
N		
needful (10)	/'ni:dful/	necessary
neighbourhood (3)	/'neibəhʊd/	the area near the place where one lives
nightgown (4)	/'naɪtgaʊn/	a long, loose clothing worn in bed
nightingale (2)	/'naɪtɪŋgeɪl/	a kind of bird which sings very sweetly
notion (17)	/'nəʊʃən/	thought ; idea
nourish (8)	/'nʌrɪʃ/	keep alive and well with food ; support life
novel (9) (adj.)	/'nɒvəl/	new
O		
oasis (8)	/ou'eɪsɪs/	a place with water and trees in a desert
obscure (11) (v)	/əb'skju:ə*/	darken

opponent (9)
option (9)
original, -ity (10) (15)
outrageous (16)
outright (13)
overcoat (14)

/ə'pəʊnənt/
 /'ɒpʃən/
 /ə'ridʒən/, /ə'ridʒi'næli/
 /aʊt'reɪdʒəs/
 /aʊt'reɪt/
 /'əʊvəkəʊt/

an enemy
 choice
 something new
 shocking
 at one time
 a coat worn over ordinary clothes for protection
 against cold

overhead (5)
overnight (10)
overwhelm (19)
oxygen (8) (11)

/'əʊvə'hed/
 /'əʊvə'nait/
 /,əʊvə'welɪn/
 /'ɒksɪdʒən/

on the night before
 overcome by a great sense of joy and love
 a gas which is necessary for life

P

package (14)
paddle (5) (n) (v)

/'pækɪdʒ/
 /'pædl/

a bundle; packet
 a short oar with a broad blade at one or both
 ends used to move a canoe through water

parable (9)
participant, -s (10)
particle (11)
particular (1) (7)
partly (6)
passion (18)
pathetic, -ally (13)
peach, -es (11)
peak (19)

/'pærəbl/
 /pɑ:'hɪspənt/, -s
 /'pɑ:tɪkl/
 /pɑ:'tɪkjʊlə*/
 /'pɑ:tlɪ/
 /'pæʃən/
 /pə'θetɪk/, -li
 /pi:tʃ/, -ɪz
 /pi:k/

a short story told to teach some moral
 one who takes part
 very small part or portion
 relating to one as distinct from others
 in part
 strong feeling of love or hatred
 pitiful
 a large round fruit, yellow and red in colour
 pointed top of a mountain

<i>peasantry</i> (7)	<i>'pezəntri/</i>	small farmers and agricultural labourers as a class
<i>peer</i> (9)	<i>'piə*/</i>	look at something closely (with great interest)
<i>penal</i> (17)	<i>'pi:nl/</i>	relating to punishment
<i>penetrate</i> (8)	<i>'penitreit/</i>	see through; pass into
<i>perch, -es</i> (2)	<i>'pɜ:tʃ/</i>	a bird's resting place
<i>perish</i> (5) (7)	<i>'periʃ/</i>	die; come to an end
<i>perplex, -ed</i> (10)	<i>'pɜ'pleks/, -t</i>	confuse: puzzle
<i>persevere</i> (9)	<i>/pə:'si'viə*/</i>	continue to work hard and patiently
<i>persist</i> (11)	<i>'pɜ'sist/</i>	continue; remain
<i>persistent</i> (2)	<i>'pɜ'sistent/</i>	occurring again and again
<i>pioneer</i> (17)	<i>/paɪə'niə*/</i>	a person who is the first to do a thing
<i>pipe, -d</i> (16)	<i>'paip/, -t</i>	begin to speak (colloq.)
<i>pitch</i> (11) (n)	<i>'pitʃ/</i>	place where cricket is played
<i>platinum</i> (14)	<i>'plætɪnəm/</i>	a precious silver-coloured metal
<i>pleasure</i> (2)	<i>'pleɪə*/</i>	joy
<i>plight</i> (10)	<i>'plait/</i>	condition, especially a bad one
<i>plot</i> (7) (n)	<i>'plɒt/</i>	agricultural field
<i>plum</i> (11)	<i>'plʌm/</i>	a round soft sweet fruit, red, purple, yellow or green in colour
<i>plunge</i> (12)	<i>'plʌndʒ/</i>	do something decisive
<i>poise, -d</i> (11)	<i>'pɔɪz/, -d</i>	balance
<i>poke, -d</i> (12)	<i>'pəʊk/, -t</i>	push
<i>polar</i> (8)	<i>'pəʊlə*/</i>	relating to the two ends (poles) of the earth
<i>ponder, -ing</i> (16)	<i>'pɒndə*/, -rɪŋ</i>	think seriously

pony (6)	/ˈpʊni/	a young horse
portion (19)	/ˈpɔːʃən/	part
possess, -ed (13)	/pəˈzes/, -t	force; influence
post-mortem (15)	/ˈpəʊstˈmɔːtəm/	examination of a dead body
pound, -s (£) (13)	/paʊnd/, -z	a unit of money
pound, -s (5) (6)	/paʊnd/, -z	a unit of weight
poverty (14)	/ˈpɒvəti/	the state of being poor
practically (10)	/ˈpræktikəli/	almost
prairie (4)	/ˈpreəri/	grassland
precious (1)	/preʃəs/	of great value
precise, -ly (11)	/priˈsaɪs/, -li	clear; exact
preserve (7) (19)	/priˈzə:v/	keep
pressure (11)	/ˈpreʃə/	the weight (of air)
presume (12)	/priˈzju:m/	think; suppose
pretence, -s (16)	/priˈtens/, -iz	false reason; excuse
primitive (1)	/ˈprɪmɪtɪv/	as in the earliest times or periods
privation (10)	/praɪˈveɪʃən/	suffering
procurement (7)	/prəˈkjuəmənt/	obtaining something
project, -ed (7)	/prəˈdʒekt/, -id	make known
projection, -s (5)	/prəˈdʒækʃən/, -s	part standing out
prompt, -ed (12)	/ˈprɒmpt/, -id	feel like; inspire
prow (5)	/prəʊ/	the front part of a ship
pundit (9)	/ˈpʌndɪt/	a learned person

Q

quarryman (1)
quarterly (13)
quarters (2)
quit (9)

R

radiator (5)
radiogram (13)
rage, -d (8)
rally, -ies (5)

rattle, -s (12) (v)
 (Amer.)

raucous (2)
ray, -s (8) (11)
react (2)
reaction (6)

ready reckoner (17)
realize, -ation (5) (7)
 (12) (13)

reasonable (14)
reasoning (16) (n)
rebel (18) (v)

'kwɔrɪmæn/
'kwɔ:təli/
'kwɔ:təz/
'kwɪt/

'reɪdiəteɪə/*
'reɪdiəgræm/
'reɪdʒ/, -d
'ræli/, -z

'rætl/, -z

'rɔ:kəs/
'rei/, -z
'ri:ækt/
'ri(:)'æksən/
'redi rekənə/*
'ri:əlaɪz/, -eɪʃən

'ri:znəbl/
'ri:znɪŋ/
'ri'bel/

a person who digs out stones, slate, etc.
 once in each three months
 a place to live in
 go away from ; leave ; vacate

the part of a car which helps to keep it cool
 a radio and gramophone in one
 go on (in a heated manner)
 meeting of a number of car-owners with cars,
 especially old cars for a competition
 agitate (make one feel nervous)

harsh sounding
 beam of light
 to respond to something
 response
 a book of tables to save time in calculating
 understand

sensible
 argument ; discussion
 rise in arms against established authority or
 government

reckless (12) /'rekli:s/
recommendation (16) /,rekəmen'deiʃən/
reflect, -ed (16) /ri'flekt/, -id
reflection (14) /ri'flekʃən/
reflector (11) /ri'flektə*/

refreshment, -s (9) /ri'freʃmənt/, -s
refrigerator (13) /ri'fridʒəreɪtə*/
relative, -ly (11) /'reletiv/, -li
relent (13) /ri'lent/
relief (4) (6) (10) /ri'li:f/
remembrance, -s (18) /ri'membərəns/, -iz
remote (7) /ri'məut/
repay (19) /ri'pei/
replica, -s (7) /'replike/, -z
requisite (7) /'rekwizit/
resources (7) /ri'sɔ:siz/

retain (19) /ri'tein/
retract (5) /ri'trækt/
revere (19) /ri'viə*/
rifle, -s (5) /'raɪfl/, -z
rip, -ped (16) /rip/, -t
ripple (5) /'ripl/
rival (2) (12) /'raɪvəl/

careless; not caring for the consequences
 a letter of introduction
 think
 image
 something which throws back light, heat or
 sound
 light food and drinks
 a cabinet which keeps food cold, fresh
 comparative
 become less stern or less severe
 lessening or ending of pain, sorrow, worry
 memory
 at a distance; far
 pay back
 exact copy
 necessary
 supplies of raw material, wealth, etc. which a
 person has or can use
 keep
 draw up
 have deep respect for
 a special kind of gun
 tear away
 a very small wave
 an opponent or a competitor (2); different (12)

rocket (11)
roll-topped (15)
rouse, -d (4)
rustle, -d (15)

S

safe (12)
sage (18)
sailor (1)
sanctuary (9)
savage (7) (17)
save (18)
scare, -d (2)
scholar, -s (9)
scholastic (10)
scoundrel (9)
scrap (5) (v)
scrap (6) (n)
scrutiny (2) (16)
seal, -s (13)
sector (7)
seer (7)
segregate, -d (7)
self-evident (12)

'rɒkɪt
'roul'tɒpt/
/rauz/, -d
'rʌsl/, -d

/seɪf
/seɪdʒ
*'seɪlə**
'sæŋktjuəri/
'sævɪdʒ
/seɪv
/skeɪ, -d*
'skɒlə, -z*
/skɒ'læstɪk/
'skaʊndrəl/
/skræp
/skræp
'skru:tɪni/
/si:l/, -z
*'sektə**
*/sɪə**
'segrɪgeɪt /, -d
'self'eɪdɪnt/

a type of airship
 top of a desk which can be rolled back
 awaken (suddenly)
 (make) a noise like that of papers or leaves
 rubbing against each other

a strong box for keeping money, etc.
 a wise and holy person
 a man who works on the ship ; seaman
 a sacred place
 wild ; uncivilized ; fierce
 except
 frighten
 boy or girl at school
 related to schools and education
 a wicked person
 throw away
 a small piece
 close and minute examination ; search
 close tightly
 area

Indian measure for food-stuffs
 separate from other persons or things
 clear ; needing no proof

<i>selfish</i> (3)	/ˈself ʃ/	thinking only of one's own interests
<i>sentence</i> (17)	/ˈsentəns/	(statement by a judge of) punishment
<i>sentiment</i> (19)	/ˈsentimənt/	feeling
<i>sepulchral</i> (12)	/siˈpʌlkərəl/	ghostly
<i>serge</i> (10)	/sɜːdʒ/	thick, woollen cloth
<i>servitude</i> (17)	/ˈsɜːvɪtjuːd/	imprisonment; condition of being forced to work for others and having no freedom
<i>set, -s</i> (1) (14)	/set/, -s	a number of things of the same kind
<i>settle, -ing</i> (2) (3)	/ˈsetl/, -ɪŋ	make one's home in a place (permanently)
<i>shabby, -iness</i> (16)	/ˈʃæbi/, -nɪs	poorly dressed
<i>shackle, -s</i> (19) (n)	/ˈʃækl/, -z	something that prevents freedom of action
<i>shade</i> (16)	/ʃeɪd/	a little
<i>shamble, -d</i> (12)	/ˈʃæmbəl/, -d	walk slowly as if unable to lift the feet properly
<i>sheaf</i> (15)	/ʃiːf/	a bundle of things of the same kind
<i>sheer</i> (6)	/ʃiə/	complete; absolute
<i>shock, -ed</i> (13)	/ʃɒk/, -t	fill with surprise, disgust, horror, etc.
<i>shortage</i> (7)	/ˈʃɔːtɪdʒ/	not enough
<i>shriek</i> (13)	/ˈʃriːk/	a sharp cry
<i>shroud, -ed</i> (11)	/ˈʃraʊd/, -ɪd	cover
<i>sign</i> (14) (n)	/saɪn/	a painted board or plate used by shopkeepers to advertise their business
<i>significance</i> (19)	/sɪɡˈnɪfɪkəns/	importance
<i>simoom</i> (9)	/sɪˈmuːm/	a hot, dry dust-laden wind
<i>single</i> (3)	/ˈsɪŋɡl/	unmarried

<i>site, -s</i> (2)	/sai/, -s	place
<i>slay, -in</i> (9)	/slei/, -n	kill
<i>slender</i> (5)	/'slendə*/	thin
<i>slim</i> (5)	/slim/	thin ; narrow
<i>slip</i> (12) (n)	/slip/	a piece of paper
<i>slip, -ped</i> (6) (13) (v)	/slip/, -t	push (inside)
<i>soar</i> (11)	/so:/	go up high
<i>sob, -bing</i> (13)	/sɒb/, -ɪŋ	draw in breath sharply while crying
<i>social, -ly</i> (16)	/'souʃəl/, -i	judged from the point of view of persons (respectable)
<i>sole</i> (9)	/soul/	only
<i>sorrow</i> (19)	/'sɒrou/	sadness
<i>span</i> (7)	/spæn/	a short period of time
<i>species</i> (2)	/'spi:ʃi:z/	class of animals, birds, etc. having common characteristics
<i>specific</i> (2)	/spɪ'sɪfɪk/	definite ; particular
<i>stab, -bed</i> (11)	/stæb/, -d	wound with a sharp-pointed instrument
<i>stack, -ed</i> (15)	/stæk/, -t	arrange in a pile
<i>stagnation</i> (7)	/stæg neɪʃən/	inactivity ; showing no progress
<i>statesman</i> (18)	/'steɪtsmən/	an important person who takes part in public affairs
<i>stature</i> (7)	/'stætʃə*/	height ; importance
<i>steer</i> (10) (v)	/stɪə*/	guide
<i>steering</i> (13) (n)	/'stɪəriŋ/	the part of a car, etc. by which it is guided

stethoscope (15)	/'steθəskəʊp/	an instrument used by doctors for examining the chest, lungs, etc.
still (10)	/stil/	without movement
streamline (5)	/'stri:mlaɪn/	give a shape that offers least resistance to the flow of water, air, etc.
striking (2)	/'straɪkɪŋ/	noticeable
studio (11)	/'stu:diəʊ/	an artist's place of work
submissive, -ly (15)	/səb'mɪsɪv/, -li	obedient
submit (18) (19)	/səb'mɪt/	obey; yield
suction (5)	/'sʌkʃən/	the drawing in of air
sullen, -ly (16)	/'sʌlən/, -li	gloomy and angry
superfluity (16)	/ˌsju:pə'flu(:)ɪti/	more than what is needed
superfluous (15)	/ˌsju(:)'pɜ:fjuəs/	something unnecessary
suppress (19)	/sə'pres/	prevent (from development)
surpass, -ing (3)	/sə'pɑ:s/, -ɪŋ	be greater than
surplus (7)	/'sɜ:pləs/	the amount that remains after needs have been met
survey (16) (v)	/sə'veɪ/	take a general view
sway, -ing (4)	/swei/, -ɪŋ	move from side to side
swear (6) (v)	/swəʊ/	take an oath
swift, -ly (5)	/swɪft/, -li	quick
swot (17)	/swɒt/	study hard (colloq.)
symbol (19)	/'sɪmbəl/	mark; sign

T

tapered (5)	/ˈteɪpəd/	long and pointed
tarry, -ied (18)	/ˈtæri/, -id	wait
tartar (13)	/ˈtɑ:tə/	troublesome person
telescope (8)	/ˈtelɪskəʊp/	an instrument for making distant objects appear larger and nearer
temperament (17)	/ˈtɛmpərəmənt/	likings; nature; inclination
temporary (16)	/ˈtɛmpərərɪ/	lasting for a short time only
tenant (13)	/ˈtɛnənt/	a person who pays rent for using a building
terrace (10)	/ˈtɛrəs/	a level space cut into the side of a slope for laying a walk or garden
terrestrial (11)	/tɪˈrɛstriəl/	earthly
terrific (5)	/təˈrɪfɪk/	great
territory (2)	/ˈtɛrɪtərɪ/	area
testament (19)	/ˈtɛstəmənt/	statement in writing saying how somebody wishes his property to be distributed after his death
thingummy, -ies (13)	/ˈθɪŋəmi/, -iz	person or thing whose name one forgets or treats as known
threshold (12) (15)	/ˈθrɛʃhəʊld/	the entrance to a room
thrift (13)	/θrɪft/	careful spending
thrust (12)	/θrɒst/	push
tile, -s (15)	/taɪl/, -z	thin piece of baked mud
till, -ing (7)	/tɪl/, -ɪŋ	plough
tilt, -ed (5) (8)	/tɪlt/, -id	bend (5); sloping position (8)

<i>timid, -ly</i> (12)	/'timid/, -li	shy
<i>tiresome</i> (3)	/,taɪəsəm/	troublesome
<i>toil</i> (19) (v)	/toɪl/	work hard
<i>torrent (of rain)</i> (9)	/'tɒrənt/	very heavy (rain)
<i>torture</i> (6) (n)	/'tɔ:tʃə/	suffering of (body or mind)
<i>tract</i> (7)	/trækt/	a piece of land
<i>tradition</i> (19)	/trə'dɪʃən/	customs that pass on from generation to generation
<i>tramp</i> (16)	/træmp/	a homeless wanderer
<i>transact</i> (12)	/træn'zækt/	to do business with somebody
<i>transport</i> (5)	/'træns'pɔ:t/	(the act of) carrying people and things
<i>trim, -ming</i> (3)	/trɪm/, -ɪŋ	decorate
<i>triumph</i> (19)	/'traɪəmf/	joy
<i>trumpet</i> (18)	/'trʌmpɪt/	a loud-sounding wind-instrument
<i>tug, -ging</i> (16)	/tʌg/, -ɪŋ	pull out
<i>turn</i> (10)	/tɜ:n/	an opportunity given to each person in succession
<i>turned up</i> (16)	/'tɜ:nd'ʌp/	folded
<i>twilight</i> (11)	/'twaɪlaɪt/	the dim light before sunrise or after sunset
<i>type, -s</i> (5)	/taɪp/, -s	kind
<i>tyranny</i> (16)	/'tɪrəni/	unjust use of power, cruelty
U		
<i>undergraduate</i> (16)	/,ʌndə'grædjuit/	a student studying for a bachelor's degree
<i>understanding</i> (10) (adj.)	/,ʌndə'stændɪŋ/	sympathetic

undertaking, -s (19) (n) /ˌʌndə'teɪkɪŋ/, -z
 unit (7) /ˌjuːnɪt/
 unrighteous (9) /ʌn'raɪtʃəs/
 untold (9) /'ʌntəʊld/
 usual, -ly (2) /'juːɡʊəl/, -li
 utensil, -s (1) /ju(ɔ)'tensɪl/, -z
 utmost (5) /'ʌtməʊst/
 utter (2) (9) (v) /'ʌtəː/
 utterly (11) (17) /'ʌtəli/

V

vapour (8) (11) /'veɪpəː/
 varied (2) /'veəriəd/
 vast (5) (11) (18) /vɑːst/
 vegetation (11) /vedʒi'teɪʃən/
 vehicle (5) /'viːɪkl/
 verandah (7) /və'rændə/
 vex, -ing (3) /'veks/, -ɪŋ
 vibrate, -ing (12) /'vaɪbreɪt/, -ɪŋ
 victim (9) /'vɪktɪm/
 villa (13) /'vɪlə/

work that someone has to do
 part
 wicked
 countless
 such as commonly happens
 vessel used for cooking
 very best
 speak out (9) ; produce (2)
 completely

gas
 full of remarkable changes
 extensive ; huge
 plants, grass, trees
 any kind of carriage on land
 a covered open space along the sides of a house
 annoy, make someone angry and unhappy
 shake
 a living creature offered as a gift to the gods
 house at a distance from the main city

waistcoat (16)	/'weɪskəʊt/	a short, tight-fitting coat without sleeves worn under a coat
wash (5)	/wɒʃ/	the movement or flow of water
wear (16) (n)	/'weə/	service
whip (4)	/'wɪp/	leather tied to a stick
wicket (12) (Amer.)	/'wɪkɪt/	an opening that resembles a window (as at a ticket office, cashier's or teller's desk)
windscreen (5)	/'wɪndskri:n/	a sheet of glass in a car in front to protect the driver from the wind
winepress (18)	/'wainpres/	a press in which grapes are crushed to make wine
wing-strut, -s (5)	/'wɪŋ'strʌt/, -s	the wooden or metal framework used to strengthen the wings
wispy (15)	/'wɪspi/	(hair) in little groups
withdraw (2) (12) (15)	/'wɪð'drɔ:/	move back (2) (15); take out (12)
woe (10)	/wəʊ/	deep sorrow
woodpecker (2)	/'wʊdpekə*/	a kind of bird which pecks at the bark of trees to find insects
worthwhile (7)	/'wɜ:θwaɪl/	something that deserves to be done; valuable
wrath (9)	/'rɔ:θ/	great anger
wretched (12)	/'retʃɪd/	miserable

POEMS

- (NOTE: 1. The following words are in the glossary on Prose Selections: fragment; gaze; haze; peer; wretched.
2. Words marked Archaic, Old-fashioned, Latinisms and Poetic are not meant for active use.)

A	agate (Part.)	/æget/	a very hard precious stone with colours in stripes curved structure built as an ornament or gateway
arch, -ed	/ɑ:tʃ/, -t		
B	blink blossom, -s bough (Poetic)	/blɪŋk/ /'blɒsəm/, -z /bau/	shut and open the eyes quickly flower, esp. of a fruit-tree a large branch coming from the trunk of a tree
C	casement, -s (Poetic) casual chant (Poetic)	/'keɪsmənt/, -s /'kæʒjuəl/ /tʃɑ:nt/	window careless, not interested song

a tree with white (or pink) blossom and a small, round fruit
 one of the pointed nails on the feet of some animals and birds
 a shed or shelter for animals or birds (of animals) lie flat
 smooth and rich like cream
 bend
 suffer misfortune, trouble etc.

a yellow (or yellow and white) flower with long narrow leaves growing from a bulb
 determine what shall happen
 bend or fold
 dull ; gloomy
 be carried along as by air or water
 sleepy

festival of Christ's resurrection and observed on 1st Sunday after the first full moon on or after March 21
 great joy

cherry (Part.) /'tʃeri/
 claw, -s /klɔ:/, -z
 cote (Old-fashioned) /kəʊt/
 couch, -ed (Lit.) /kaʊtʃ/, -t
 creamy /'kri:mi/
 curl, -ed /kɜ:l/, -d
 curse, -d /kɜ:s/, -t

D
 daffodil, -s (Part.) /'dæfədɪl/, -z
 dispose, -s (Lit.) /dɪs'pəʊz/, -iz
 double, -d (Lit.) /dʌbl/, -d
 dreary /driəri/
 drift, -ed /drɪft/, -id
 drowsy /draʊzi/

E
 Eastertide /'i:stetaid/
 ecstasy /'ekstəsi/

G	glance gleam glow grate (Part.)	/glɑːns/ /gliːm/ /glou/ /greit/	a quick look shine become bright metal frame for holding coal etc., in a fire- place make a sound expressing pain
H	harvestmouse (Part.) horror	/'hɑːvistmaʊs/ /'hɒrə/	a field mouse feeling caused by extreme fear mixed with disgust a hut for a dog
L	lark (Part.) lithe (Lit.) lust (Lit.)	/'loːk/ /'laiθ/ /'lʌst/	a small song bird (of a person, a body) bending easily violent desire to possess something, esp. impure desire
M	moor (Part.) morn (Poetic) moveless (Coinage)	/'muːə/ /'mɔːn/ /'muːvlɪs/	an area of open, uncultivated land morning without any movement ; still

N			
nestle, -s (Lit.)	/ˈnesl/, -z	settle (oneself) comfortably and warmly	
O			
orchard, -s (Part.)	/ˈɔ:tʃəd/, -z	a piece of ground (usually enclosed) with fruit-trees	
P			
purr, -ing (Part.)	/pəː/, -rɪŋ	(of a cat) make a low, continuous vibrating sound expressing pleasure	
R			
reed, -s	/ri:d/, -z	joined grasses growing in or near water	
ride	/raɪd/	a road or path for riding on, especially one through a wood or forest (and not used by vehicles)	
rim	/rɪm/	the edge of something circular	
room	/ru:m/	space (here, time) that is enough for a purpose	
S			
scamper, -ing (Lit.)	/ˈskæmpə/, -ərs	(of small animals, e.g. mice, rabbits, when frightened) run away	
score (Poetic)	/ˈsko:*/	twenty	
shoon (Arch.)	/ʃu:n/	shoes	
shun, -s (Lit.)	/ʃʌn/, -z	keep away from; avoid	

snail	/sneil/	a small creature having on its back a shell into which it can withdraw for protection
stamp, -ing	/stamp/, -iŋ	bring down (one's foot) with force
stir	/ste:ə/	cause to move
stray, -ing	/streil/, -iŋ	wander about aimlessly
strew	/stru:/	cover by scattering small objects
strive, -ing	/straiv/, -i ŋ	make great efforts; try hard
stroke (Lit.)	/strouk/	rub gently with the open hand
T		
thatch (Part.)	/θætʃ/	(roof covering of) dried straw, grass reeds
thrill	/θril/	tremble with excitement
transfigure, -d (Latin)	/træns'figə/, -d	change the shape and appearance of, esp. so as to make more beautiful
transform, -ed	/træns'fɔ:m/, -d	change the shape or appearance of
tune, -s	/tju:n/, -z	a piece of music
W		
wan (Lit.)	/wɒn/	(of a person, his looks, etc.) looking pale, colourless, tired etc.
wiggle (Lit.)	/'rigl/	twist and turn the body
woodland (Poetic)	/'wudlənd/	land covered with trees; woods
wolfish	/'wulfiʃ/	like a wolf

List of Structures exercised in each lesson

		Passage Number
1	It + to be + Subject Complement + Subject	1
2	S + V + Adjective + to-infinitive	1
3	S + V + Gerund	1
4	S + V + (Pro) Noun + Preposition + (Pro) Noun	2
5	S + V + Conjective + Clause	2
6	If-clause (with Verb in the past tense) + Main Clause	2
7	S + V + to-infinitive (as object)	3
8	It + to be + Subject Complement + Subject	3
9	S + V + (Pro) Noun + infinitive	4
10	S + V + as-clause	4
11	S + V + Preposition + Preposition Object	4
12	S + V + to-infinitive (of purpose)	5
13	S + V + (Pro) Noun + Adverbial	5
14	S + V + Adjective + to-infinitive	5
15	S + V + (not) to-infinitive	6
16	S + V + that-clause (object)	6
17	It + V (to be) + Subject Complement + that-clause	7
18	S + V (to be) + Subject Complement + Adverbial	9

- 19 It + V + Subject Complement + Adverbial
20 S + V (other than *be*) + Subject Complement
21 There + V (to *be*) + Subject (Complement)
22 If-clause + Main Clause in the present tense
If-clause + Main Clause in the future tense
If-clause with a to-infinitive as an adjunct
to the Verb + main clause with 'must'
to that-clause (as object. *That* is optional here)
23 S + V + Gerund + to-infinitive
24 S + V + (Pro) Noun + to-infinitive
25 S + V (be going) + to-infinitive
26 S + V (too + adjective + to-infinitive)
27 S + V + Object (pronoun) + Adverbial Particle
28 S + V + (Pro) Noun + Past Participle
29 S + V + Adverbial Complement
30 S + V + Gerund
31 S + (V + to-infinitive) (as part of the Verb phrase)
32 S + V + (Pro) Noun + Adverbial Complement
33 S + V + that-clause
34 S +

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